SMASHING PUMPKINS

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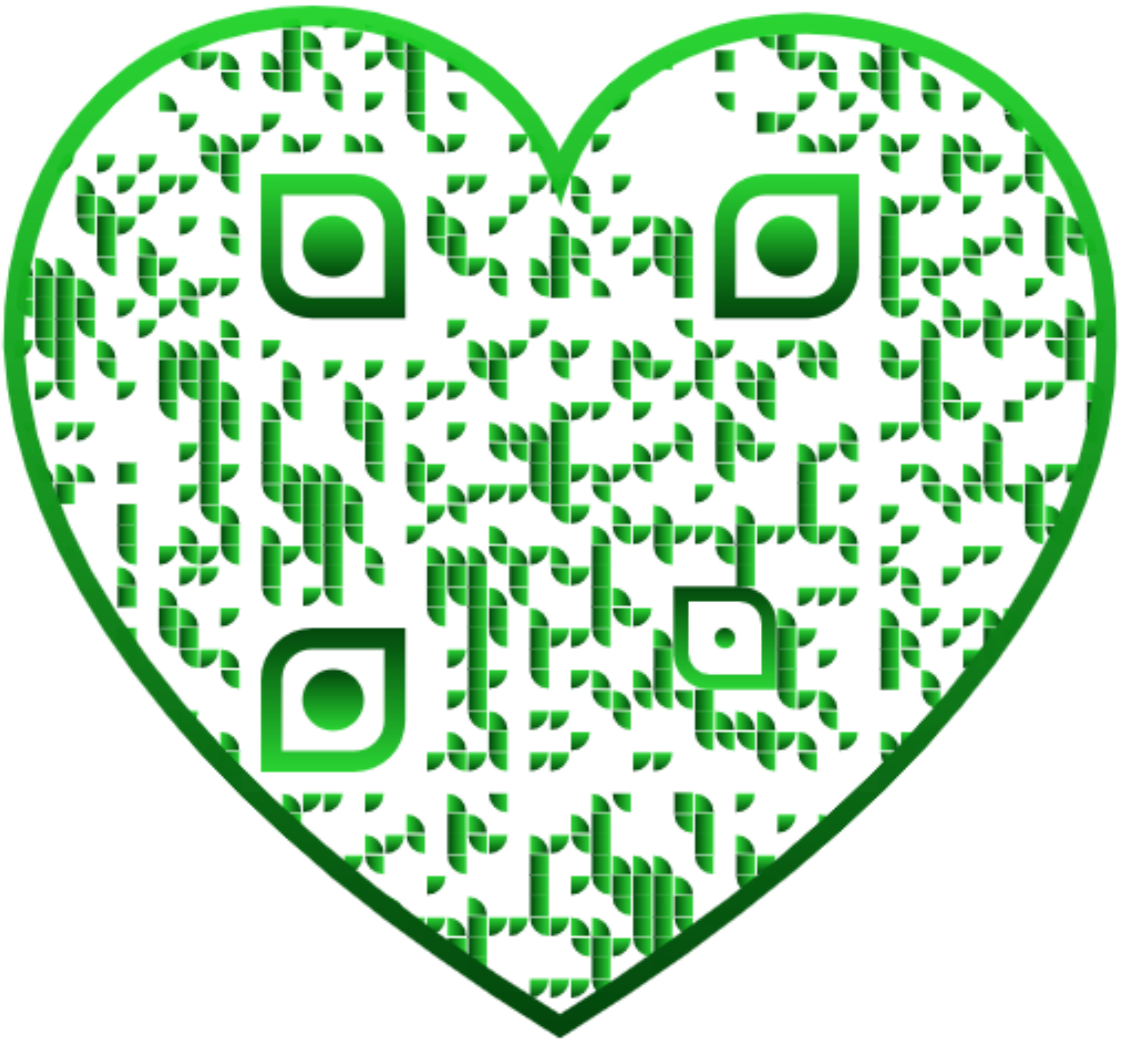
MAYNARD JAMES KEENAN:

THE COMEBACK INTERVIEW



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ISSUE 1708 FEB 10, 2018

SOME SECRETS are particularly difficult to keep.

While the world has been driving itself mad with rumour and conjecture as to the possibility of a first A Perfect Circle album in 14 years, we've been quietly biting our tongues to safe-guard the top-secret information we were entrusted with a couple of weeks ago, and that you all by now know. Eat The Elephant is on its way, and it's coming sooner than any of us could have hoped.

It's with delight, then, that we can finally welcome both Maynard James Keenan and Billy Howerdel to the cover(s) of this week's world-exclusive issue of Kerrang!. George Garner's illuminating insight into the band's new music, and the fascinating minds from which it came, begins on page 18. He's also one of the few people anywhere on the planet to have heard APC's new music, so you can trust him when he says it's been worth the wait.

Enjoy the issue, and see you next week.

SAM

NEWS

ON THE COVER: **Architects** bring the fire to Europe **(p4)**, before we take a look at the highly-anticipated return of the **Smashing Pumpkins** – with three-quarters of the original line-up confirmed for a reunion **(p6)**. Oh yeah, and **The Wonder Years** have just announced a new album **(p10)**!

FEATURES

ON THE COVER: In a world-exclusive interview (with two epic covers to boot, too), Kerrang! catch up with **Maynard James Keenan** and **Billy Howerdel** to unveil the first **A Perfect Circle** album in a whopping 14 years – and trust us when we say that it's been worth the wait **(p18)**. If that's not enough for you – and it really should be – **Justin Hawkins**, **Matt Skiba** and more catch up with their younger selves, and give them some valuable advice **(p26)**. After that, **Cristina Scabbia** tells us how she's never been stronger **(p36)**, and **American Nightmare** come back with a new sense of purpose **(p40)**.

POSTERS

ON THE COVER: It's a **Marilyn Manson** poster special. Because, y'know, why not **(p30)**?

LIVES

ON THE COVER: A tiny little band called **Foo Fighters** head to Australia for some incredible headline shows **(p46)**, while **Motionless In White (p48)** and **Dead! (p49)** make an impact closer to home.

REVIEWS

There's a new **Don Broco** record! And, amazingly, it's even more bonkers than their previous two **(p50)**.

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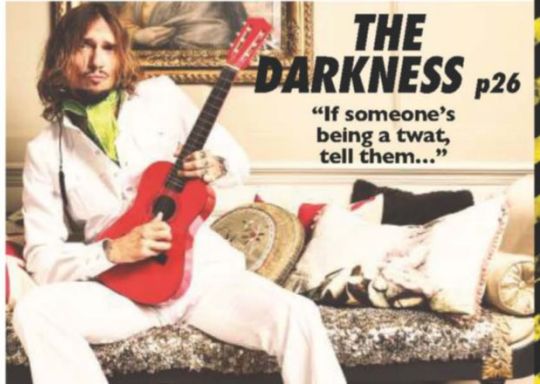
Emo titans **The Used** get set to bring the feels, and the board games, across the pond for a UK headline tour **(p56)**.



THE DARKNESS p26

"If someone's being a twat, tell them..."

FOO FIGHTERS

p46

How did Dave Grohl fly to these Australian shows? With British HAIRways. Hahahahaha

COVER PHOTOS: J WHITAKER **CONTENTS PHOTOS:** CARL NEUMANN, PAUL HARRIES

BURN DOWN THE HOUSE

IS IT just us, or is it a little warm in here? Ahead of their homecoming show at London's Alexandra Palace last week (reviewed in full in the next issue of Kerrang!), Architects set Cologne, Germany ablaze as part of their Europe-wide run. With their biggest-ever UK show now under their belts, the quintet head to the U.S. for a month-long headline run, before work is expected to continue on the follow-up to seventh album All Our Gods Have Abandoned Us. And if latest track Doomsday is anything to go by, the fire is sure to transfer from the stage to the studio.

PHOTO: ED MASON

BIG STORY

PUMPKIN SEASON?

WHAT STARTED OUT AS RUMOURS OF AN ORIGINAL LINE-UP REUNION TOUR HAS GROWN LEGS INTO WHISPERS OF A BRAND-NEW ALBUM. SO WHAT ON EARTH IS GOING ON WITH **SMASHING PUMPKINS**, ASKS K!'S JAKE RICHARDSON...

2018'S OPENING throes might have already ushered in high-profile comebacks from The Gaslight Anthem and The Distillers, yet the news of a reuniting of alt. rock legends Smashing Pumpkins' original line-up would, perhaps, be the biggest headline of the year so far.

And what once seemed like an impossibility, given the acrimony that surrounded the quartet for many years, now seems a case of 'when', rather than 'if'.

Rumours of a reunion of the original Pumpkins line-up of vocalist/guitarist Billy Corgan, guitarist James Iha, bassist D'arcy Wretzky and drummer Jimmy Chamberlin have been circulating for at least two years, yet things started gathering pace this month when Billy posted a snap on Instagram of himself, James and Jimmy in the studio on January 16. Then, little over a week later, on January 24 Jimmy shared a studio snap of his drum kit with the caption: 'New studio – same rock power.' Billy uploaded a similar image of Jimmy's kit just a matter of days later.

It was on that same day, January 28, however, that Billy also posted a black and white photo of himself which he dated back to "1993 or 1994", along with a letter to fans that confirmed something pretty fucking awesome: the Smashing Pumpkins are in the studio with super-producer Rick Rubin, seemingly working on new material.

For Smashing Pumpkins fans, this news is long overdue. But the harmony that is now present is a far-cry from when things went sour for the original line-up back in the late 1990s. Forming in Chicago in 1988, the group achieved cult status in the rock world, producing two of the decade's most revered albums in the form of 1993's Siamese Dream and 1995's double-album epic, Mellon Collie And The Infinite Sadness. Yet despite their success, this period was hardly plain-sailing for the

Smashing Pumpkins in 1991 (from left): James Iha, D'arcy Wretzky, Billy Corgan and Jimmy Chamberlin

PHOTOS: LFI/PHOTOSHOT, GETTY

Smashing Pumpkins. Scarred by drug abuse and internal tension, the band originally called it a day in 2000. The years preceding the split had seen the death of keyboardist Jonathan Melvoin from a heroin overdose, and the arrest of Jimmy over the same incident. He was subsequently fired from the group, before a short-lived return to the band in 1999. That same year, however, D'arcy announced her departure from the Smashing Pumpkins, and was briefly replaced by former Hole member Melissa Auf der Maur.

Five years after that initial split, Billy, fresh from a fall-out that put paid to his new band Zwan, sought to reunite the Smashing Pumpkins, stating, "I want my band back, and my songs, and my dreams." Jimmy joined, but James and D'arcy – who had borne the brunt of the frontman's ire in preceding years – were both absent. In the period between that first reunion and now, the band have released four albums, the most recent being 2014's Monuments To An Elegy, though those years haven't been without their drama. Jimmy was again at the heart of the story, leaving the band in 2009 in a decision he claimed was amicable. Billy, however, has stated that he fired the drummer. Since then, the frontman has effectively served as the Smashing Pumpkins' sole permanent member.

That is, it would appear, until now.

ONCE CONSIDERED AN IMPOSSIBILITY, IT NOW LOOKS TO BE 'WHEN' RATHER THAN 'IF'

Strong talk of a reunion between Billy, James, Jimmy and D'arcy began to surface in 2016, when James performed with the Smashing Pumpkins for the first time in 16 years in Los Angeles. This also marked the point at which Billy began reaching out to his former bandmates, including D'arcy, with whom he hadn't spoken since the 2000 split, with the bassist publicly claiming she'd consider the reunion proposal. Last year, Billy continued to keep the rumour mill spinning, stating in a radio interview with Chicago's WLUP that things "are looking good for us getting together to play", but that the band had to "repair some things between us" and that his interest in a Pumpkins revival was "limited". Despite his hesitation, the chances of the original four members reuniting looked high, and while January's revelations make it all but certain that the Smashing Pumpkins will return in some way, it has also thrown up a few questions.

The biggest dilemma facing fans is who will take on bass duties, with D'arcy publicly ruling herself out of future plans. In a short interview published on January 21 by BlastEcho, the bassist reportedly stated that while she would have been keen to reunite with the band, it's "not going to happen" with her. She also claims that the Smashing Pumpkins have "decided to go with a different bass player," and are plotting a series of shows for this summer.

So, who is going to be on bass in a 2018 incarnation of the Smashing Pumpkins? It was Billy who performed bass duties the last Pumpkins record, but before that, Nicole Fiorentino held the role, and Billy has stated that the two remain in contact. Given his recent penchant for reunions, could Billy be looking to reunite with another former band member? Or could it be that the only other current member of the band, guitarist Jeff Schroeder, will take on the task?

Then there's D'arcy's claim that the band are plotting a summer tour. We all know that summer is festival season, and an original Smashing Pumpkins line-up would be a coup for any festival booker worldwide, though with many high-profile events having already revealed the top end of their line-ups, options are slim.

The most exciting thing about all this, though, has to be those studio shots, and the announcement that the band are working with Rick Rubin. The producer's credentials alone would be enough to get us excited about him working with the Pumpkins, seeing as he's helmed records by AC/DC, Black Sabbath, Linkin Park, Rage Against The Machine and pretty much everyone else. But on top of that, Rick and Billy Corgan have a musical history together, and a recent one at that – the two worked on Billy's latest solo album, 2017's Ogilala, as well as on 1998 Pumpkins track Let Me Give The World To You.

A largely acoustic record, Ogilala could hold the key to the future direction of the Smashing Pumpkins. As far back as 2015, Billy has spoken of how he's wanted to explore the band within the framework of an acoustic setting, and he and Jimmy have performed a number of acoustic sets together.

Whatever 2018 holds for the Smashing Pumpkins, if there's one thing we can expect from Billy, James and Jimmy, it's to expect the unexpected. When it comes to the Smashing Pumpkins, things never seem to go exactly to plan…

For breaking news on Smashing Pumpkins, see ***Kerrang.com***

CARVING PUMPKINS

REAPPRAISING THE ALBUMS THE ORIGINAL SMASHING PUMPKINS QUARTET LEFT BEHIND…

GISH (1991)

KKKK

Shortly after completing an early recording session with Nirvana for what would go on to become Nevermind, producer Butch Vig welcomed through the doors of his Wisconsin studio a young quartet from Chicago. There, Smashing Pumpkins would lay down a bold, brash record noted still for its size, punch and scope.

SIAMESE DREAM (1993)

KKKKK

With Billy suffering from depression and writer's block, James Iha and D'arcy Wretzky having ended a relationship together, and Jimmy Chamberlin fighting addiction, you wouldn't have bet on Siamese Dream going on to be cited as the Pumpkins' finest hour, let alone one of the '90s' defining albums. And yet…

MELLON COLLIE AND THE INFINITE SADNESS (1995)

KKKKK

Few double albums are worth the wax on which they're pressed. Yet the widescreen, epic textures found across Mellon Collie… puts paid to the notion that they can never work. Zero, Bullet With Butterfly Wings, 1979 and Tonight, Tonight would all take their place as some of Billy Corgan's finest-ever work.

MACHINA/THE MACHINES OF GOD (2000)

KKK

With Jimmy Chamberlin back behind the kit, Machina and its freely-distributed accompanying album Machina II found the Pumpkins enter concept album territory, though a lack of focus amongst the sprawl undermines some stellar songwriting.

BRIAN FALLON
SLEEPWALKERS
THE NEW ALBUM
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+
IF YOUR PRAYERS DON'T GET TO HEAVEN
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WONDERS OF THE WORLD

AFTER A WORLDWIDE TRAIL OF BREADCRUMB CLUES, **THE WONDER YEARS** HAVE ANNOUNCED THEIR RETURN!

FANS OF The Wonder Years have been getting some pretty cool stuff in the post recently, including 7-inch records featuring a new song titled We Look Like Lightning, and now we know why: the Philadelphia punk rockers are returning with a brand-new record, Sister Cities, which will be released on April 6! Plus, they're going to be heading to the UK for a run of shows from April 11 – 19. Consider us excited.

Following a pre-Christmas announcement that they would be returning in 2018 with a new full-length, the past couple of weeks have seen the band teasing fans with a new song and a poem – both of which featured on the mailed-out vinyl – and an array of other weird stuff, in an elaborate rouse aimed at announcing the new LP. It all started with fans being sent some postcards featuring the message, 'I'm laying low. A stray dog in the street. You took me home. We're sister cities.' A 7-inch record followed containing a poem read in five different languages, and a new, seemingly-untitled track. When played to the Shazam app, the title of the song was revealed.

Just some of the posters that popped up around the world last week

Late last week, a breadcrumb-trail of 15 artwork posters then appeared in around the world, with fans sent co-ordinates in order to help locate them. When information contained on the posters was inputted into a special website, the album details and artwork were confirmed. Sister Cities, in keeping with the clues revealed to date, deals with themes of distance – the poem contained on the mystery 7-inch that opens with the words, 'The world is not as big as I had once believed and I may be smaller yet than I had ever imagined' – and bridge-building across the globe.

The Wonder Years' sixth full-length album marks the band's first new music since 2015's No Closer To Heaven.

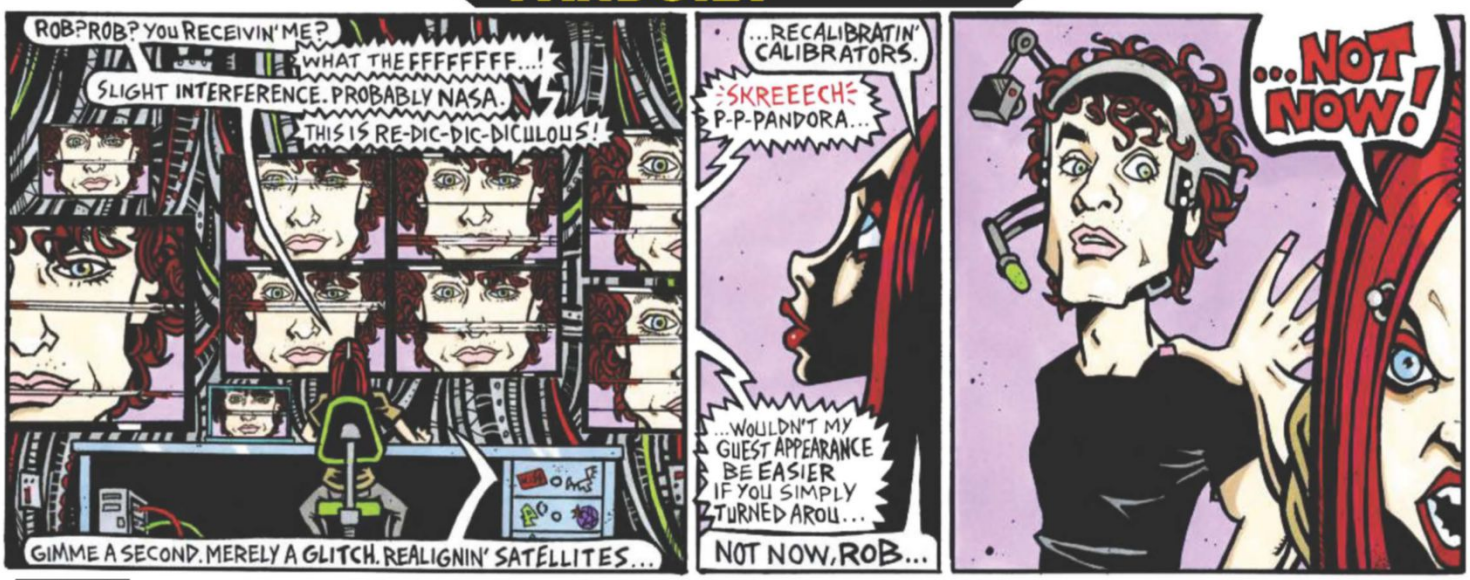
SISTER CITIES IS RELEASED ON APRIL 6 VIA HOPELESS. THE WONDER YEARS TOUR THE UK IN APRIL – SEE THE GIG GUIDE FOR MORE INFO

Photographing The Wonder Years: like herding cats

WORDS: JAKE RICHARDSON

THE FEED

PANDORA BY RAY ZELL Rayzell.com



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ANDREW W.K. EXPLAINS…
LIFE, THE UNIVERSE AND EVERYTHING

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FUNERAL SHAKES

FOR FANS OF: ROCKET FROM THE CRYPT, AGAINST ME!, WEEZER

WHAT YOU NEED TO KNOW

WHAT: Electrifying punk'n'roll quartet from Bedford and St Albans.
HEAR: The band's new single, Lightning, which comes complete with a suitably strobe-lighting-filled, flashy video – available to watch on YouTube.
MORE INFO: Funeralshakes.com. Or you can go and 'Like' them over at Facebook.com/funeralshakes.
CHECK OUT: Funeral Shakes' self-titled debut, which will be released on February 16 through Silent Cult. Get on it.

WORDS: SIMON YOUNG

TELL US EVERYTHING WE NEED TO KNOW...

Challenge accepted. Funeral Shakes are a band formed from the ashes of The Smoking Hearts. That's Calvin Roffey (bass/vocals) and Simon Barker (guitar), who saw the writing on the wall following a European tour with Halestorm in the spring of 2014. "The shows had gone really well, but it was kind of clear that we all had different aspirations," explains Calvin. "A couple of the guys had plans to get married, have kids and settle down. Simon and I had a lot of song ideas that didn't really fit The Smoking Hearts sound; they weren't that heavy, they were more melodic and weren't based around guitar solos. It was nice to have a completely clean slate and do things exactly how we wanted, so I learned how to programme drums on the computer and we wrote the songs that way."

WHERE'S THE COMPUTER THEN?

Calvin's computer was replaced by Gallows' Lee Barratt following a chance meeting that summer at a Metz gig in St Albans. "In passing, I asked Lee if he knew any drummers," says Calvin, "and after we sent him some stuff, he said he wanted to be involved and could make it work around Gallows." Nervus' Em Foster was the final part of the four-piece puzzle, after a tour mishap led to a serendipitous meeting. "Em was out on tour with another band and their van broke down," the frontman explains. "I had a van, so picked them up and we got chatting about music. We played each other our demos and she wanted to be involved, too. Without really trying, we got a full band which worked out really nicely. After our first rehearsal, we booked recording time."

WE'LL GET TO THE ALBUM IN A MOMENT, BUT THOSE BOWLING SHIRTS REMIND US OF ROCKET FROM THE CRYPT. IS THAT FAIR?

While Calvin concedes a love of the San Diego sextet, it's more to do with an aesthetic that stretches back about seven decades. "Look at bands from the 1950s," offers Calvin. "Bands looked like bands. Like Creeper, they all turn up in their matching jackets and they look like a gang, in a way. They look the part. It gets your attention and it's something to grasp onto."

"BANDS USED TO LOOK LIKE BANDS; LIKE A GANG..."

RIGHT, WE'RE SOLD. SO WHAT'S THEIR DEBUT ALBUM LIKE?

It's brash, the riffs are driving, there's swathes of melody and it's delivered with a punch to the sternum. There's nods to Rocket From The Crypt and Against Me! and maybe a dash of Hot Water Music, but there's also pop nous that would have Rivers Cuomo reaching for his notepad to scribble ideas. On the surface the songs might sound upbeat, but upon closer inspection you'll find painful heartbreak and loss. "There's sad songs on there, but with a happy tune," says Calvin. "It's a rock record but it's not all: 'I'm drinking from this bottle of whisky and I'm playing cards with my friends'; it's got some meaning to it. It's real." While the band have a grand total of six – *six!* – shows under their belt, their songs have already connected with those who've paid on the door. "Daniel P. Carter played our first single Over You on Radio 1 before we'd even played a show," says the frontman. "And now, watching people sing along is the best feeling in the world."

YOUR FAVOURITE NEW BAND

(L – R:) Simon Barker (guitar), Calvin Roffey (bass/vocals), Em Foster (guitar), Lee Barratt (drums)

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KERRANG! ROCK CHART

MIKE SHINODA'S POWERFUL TRIBUTE TO A LOST FRIEND TAKES THE TOP SPOT FOR ANOTHER WEEK...

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	2	1	MIKE SHINODA	OVER AGAIN
2	1	2	FALL OUT BOY	CHURCH
3	2	2	MARMOZETS	RUN WITH THE RHYTHM
4	2	4	KNOCKED LOOSE	OBLIVIONS PEAK
5	2	5	THE XCERTS	DRIVE ME WILD
6	5	1	A PERFECT CIRCLE	DISILLUSIONED
7	2	7	CONJURER	RETCH
8	6	2	WATERPARKS	LUCKY PEOPLE
9	2	8	TURNSTILE	MOON
10	2	10	ANDREW W.K.	MUSIC IS WORTH LIVING FOR
11	1	11	THIRTY SECONDS TO MARS	DANGEROUS NIGHT
12	3	1	MOTÖRHEAD	BOMBER
13	3	5	TONIGHT ALIVE	DISAPPEAR (FT LYNN GUN)
14	4	9	JUDAS PRIEST	LIGHTNING STRIKE
15	1	15	DREAM STATE	IN THIS HELL
16	6	6	ROLO TOMASSI	BALANCING THE DARK
17	6	3	MACHINE HEAD	CATHARSIS
18	7	9	OF MICE & MEN	DEFY
19	8	1	GLASSJAW	SHIRA
20	4	13	DON BROCO	COME OUT TO LA

STAFF PICK!

DRIVE ME WILD
THE XCERTS

STEVE BEEBEE, WRITER

"Music to make you dream of wide open country and the flush of first love, this drops in with a dose of sax from Black Peaks' Will Gardner. The fast-rising Brit trio tip the hat to Springsteen and Tom Petty with yet another great song that separates them from the pack."

DID YOU KNOW?

DISAPPEAR
TONIGHT ALIVE

The latest single from the Aussie pop-punks features, as you know, PVRIS' Lynn Gunn. However, vocalist Jenna McDougall didn't want this to sound like Tonight Alive *or* PVRIS. In fact, the title relates to the feeling of going away and having freedom...

INSIDE THE SONG...

CJ GILPIN,
DREAM STATE

COULD YOU TELL US ABOUT IN THIS HELL, CJ?

"We wanted to keep the same vibes as [previous single] White Lies and keep that bold, aggressive sound, so we hope people love In This Hell as much as we do. Lyrically, I'm quite honest, and I'm not afraid to be open about my life experiences. Music is a good therapy for me, so I've touched on the subjects of mental health, addiction and the aftermath experience of these choices. I feel a lot of the fans will be able to relate to that."

DID YOU KNOW?

OVER AGAIN
MIKE SHINODA

This is the first new music from the Linkin Park man since the passing of Chester Bennington. Mike took it upon himself to create all the videos for the three-track EP, shooting and editing everything on his own.

STAFF PICK!

DANGEROUS NIGHT
THIRTY SECONDS TO MARS

JAKE RICHARDSON, WRITER

"As the trio continue to experiment with pop, it's becoming increasingly difficult to define their sound. This is an example of 30STM indulging their sonic curiosities."

STAFF PICK!

RETCH
CONJURER

RYAN DE FREITAS, WRITER

"Powerful as hell with a turn of pace that is to die for, this is the best song on one of the best heavy records you'll hear all year. Shout-out Conjurer."

STAFF PICK!

CHURCH
FALL OUT BOY

JENNYFER J. WALKER, CONTRIBUTING EDITOR

"Easily one of the stand-out tracks on MANIA, Church throws back to Folie À Deux-era Fall Out Boy for me. Frontman Patrick Stump's vocals are smooth and soulful, while the church choir in the background sound almost sinister. Plus, who could resist those perky '*woos*!' Patrick lets out every so often. Lyrically, it's a love song wrapped in analogy – '*If you were church, I'd get on my knees*' – just like all the best Fall Out Boy songs. Honestly, just stick it on repeat, and we'll see you in a few hours."

INSIDE THE SONG...

BRYAN GARRIS,
KNOCKED LOOSE

HEY, BRYAN! LYRICALLY, TRACKS LIKE OBLIVIONS PEAK FEEL A WORLD AWAY FROM YOUR EARLY MATERIAL. CAN YOU EXPLAIN THAT LEAP?

"When we started writing our full-length, Laugh Tracks, I wanted to take more serious approach to it. And I had things that I talked about on the demo that I didn't feel the same about anymore. I try to write very time-and-place, so then I can look back and go, 'Wow, I was such a different person.' And it's gotten to the point where a lot of people will ask us: 'Why don't you play that song anymore?' And it's like, 'Because I don't feel that way anymore.' It's like when a straight-edge band breaks edge, and then still play straight-edge songs. That's weird to me."

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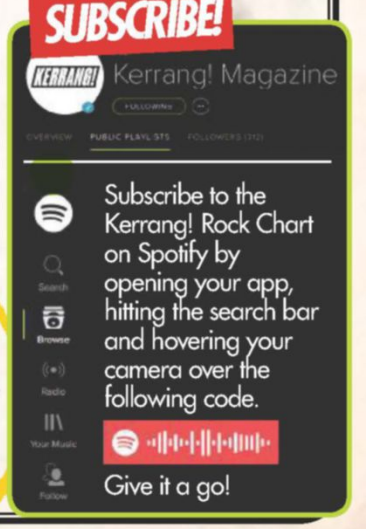

THE LAST OF THE REAL PENS

"I hope you like this picture I drew of Patrick in celebration of MANIA – if anyone hasn't listened to it yet, I insist you do. It's awesome!" says ***@_blurrybeep****. We do indeed – and of course we've listened to MANIA. We've seen this face before, and we wouldn't want to be on the real-life receiving end of one of Mr. Stump's signature scowls.*

KEEPING SELFIES

"Dave Rawling with the cute goat filter," displays ***@keiraramseyy****. Very cute indeed. And it explains why we haven't heard much from Mallory Knox recently. Too busy chewing on hay.*

KNIVES AND PORTRAITS

"This is one less project for me to worry about now," says ***@cynder8342****. "I can't wait to do more drawings inspired by the aesthetic of this new album and the Wake Up music video." Amazing work, dude. There's really no need for you to worry, though; if we were this good at art, we'd never worry about anything ever again. Other than, like, global warming and war and stuff.*

ENTER MAG-MAN

Here's ***@Hollylewyah1998****'s two- to three-year collection of our fair magazine. Thanks so much for the support, Holly! Looks like you're going to put carpet businesses out of a job pretty soon. Which is a shame, because nothing beats the delicious smell of fresh and fluffy new carpet. Wait, what?!*

GHOST IN THE MAKE-UP

"I finally saw Motionless In White in Southampton – aye, Chris said 'Happy Birthday!' – and I thought it was only appropriate to recreate the Graveyard Shift album cover," says ***@Rosieisconfused****. Whoa, what a brilliant effort! In our tired, sleepy state we were all like, 'Wait a second, why has that Motionless In White cover entered Kommunity this week – surely they've got something better to do?' And then we realised it was you. R-O-S-I-E.*

ANDY BIER-SNAP

"Hey! I went to four UK dates of The Resurrection Tour and met Black Veil Brides every day, and they recognised me each day!" exclaims @KayBVB. This is awesome, Kay. Can we just ask you one question, though? Okay, cool. Well… do you like Black Veil Brides? Because we've got a hunch.

FACE IN THE CROWD

IS THIS YOU?

BAND: Motionless In White
WHEN: 27.01.18
WHERE: O2 Ritz Manchester

■ ARE YOU on the craziest rollercoaster ever, or just at a Motionless In White gig? We have a feeling it's the latter… mostly because we were there and we physically took this picture. Anyway, your joy is totally infectious, so we'd like to give you more gig tickets! Email us over at Feedback@kerrang.com with a recent picture of your ticket, as well as a photo of yourself, ***BECAUSE YOU'VE WON A PAIR OF TICKETS TO SEE LOATHE AND HOLDING ABSENCE!***

THIS AIN'T A SCENE, IT'S AN ART RACE

"Yo Kerrang!," begins @EllieIsADragon. "You wanted a visual representation of M A N I A… Well here's one made of llamas, glitter and procrastination." We've always wanted to see what procrastination literally looks like, and now we know: it's very pink and feathery. Interesting. Thank you for this insight, Ellie – you've won a NOM clothing bundle! Drop us an email at Feedback@kerrang.com to claim your prize.

NEXT WEEK

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Fancy attending our favourite DIY UK festival 2000trees, for not one, not two, not three… but the next *10* years?! With a mate by your side, too? Yep, thought so. So, if you want to get your hands on one of the coolest prizes *ever*, then we'd like to see the following: 1) A drawing of one of the bands on the 2000trees bill surrounded by any amount between one and 2,000 trees… because, y'know. 2) A selfie with Don Broco where you're dressed up as their Technology video series characters. 3) Billie Joe Armstrong made out of eggs, because half of the office have given up carbs and that would keep us motivated. Go!

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the ELEPHANT in the ROOM

A PERFECT CIRCLE HAVE BEEN FACING QUESTIONS ABOUT THEIR LONG-AWAITED FOURTH ALBUM FOR OVER 14 YEARS. AND, FINALLY, THEY'RE READY TO GIVE THE ANSWERS. IN OUR WORLD-EXCLUSIVE INTERVIEW, **MAYNARD JAMES KEENAN** AND **BILLY HOWERDEL** INTRODUCE THEIR LATEST OPUS, **EAT THE ELEPHANT**, TO KERRANG!'S GEORGE GARNER…

PHOTOS: TIM CADIENTE, STEVEN SEBRING

Maynard James Keenan has a very good reason as to why A Perfect Circle haven't made a new album in 14 years. It has something to do with their guitarist and founder, Billy Howerdel. It's probably best that Maynard explains this one.

"Right around late 2004, I cryogenically froze Billy," begins APC's frontman. "Working with Dairy Queen and the Rock & Roll Hall Of Fame, as an experiment we went ahead and froze him and… I fucking forget! Like, 'Oh shit! We gotta unfreeze Billy!'"

Maynard issues a quick chuckle as he outlines the "Hey man, sorry…" conversation he was forced to have with his freshly-thawed bandmate; one that preceded the altogether bigger process of bringing Billy up to speed on the trauma of human history over the past 14 years.

"We really had to give it to him a piece at a time, because…" Maynard draws a sharp, condolatory intake of breath. "Poor boy."

Is Billy okay now?

"Yeah, he's coming around," sighs Maynard. "He's really excited about promoting the new album on Myspace."

Maynard is in Jerome, Arizona, taking a break from working at his Caduceus Cellars

winery, when he begins to spin this farcical comedy web. However, for the purposes of journalistic integrity, three days later and some 350 miles away, Kerrang! decamps to LA to catch up with Billy to gauge the veracity of this story. We locate him at Marcussen Mastering studio on Hollywood Blvd where, aside from bouts of yawning, he insists he feels "great after that little stint under the ice."

Call it a hunch, but we suspect the real cause of Billy's fatigue has nothing to do with shaking off his purported permafrost entombment. Rather, it's because he's been up since 6:30am finishing A Perfect Circle's highly-anticipated fourth album, Eat The Elephant. If that name – and indeed the lyrics of the moving, piano-led title-track – implies a mammoth undertaking, it certainly seems apt.

To say Eat The Elephant is eagerly awaited doesn't really do it justice. For one, APC's first two studio albums, 2000's Mer de Noms and 2003's Thirteenth Step, are both regarded as unimpeachable classics, while 2004's eMOTIVe was a beautiful set of anti-war covers. Second, for all the memes of skeletons waiting for Tool's new record to arrive, even that hasn't been as long in the offing as this.

When K! greets Billy, it has finally been completed. At least, we *think* it has.

"I just barely finished the mastering about 30 seconds ago," Billy explains. "It has to be done in 12 minutes."

He laughs nervously, then corrects himself.

"11 minutes."

Surely not…

"I'm not kidding," he says. "I'm just done with the sequence and the crucial cross fades. The mastering studio is getting it over to be pressed to vinyl at a place a third of a mile away from here…"

As to the finished album, well, anyone who has heard Eat The Elephant's mesmeric first two singles, The Doomed and Disillusioned, may not be surprised to hear that it is, in Billy's view, "a dark record". Kerrang! was graced with an unmastered advance version and can confirm that much is certainly true. We can also testify as to its impending status as a future classic.

Yet the new songs are only part of the story at hand. Aside from sporadic tours, greatest hits and live releases, A Perfect Circle have largely spent over a decade in creative stasis. To snap out of it, Maynard and Billy had to juggle conflicting schedules, parental obligations, other bands, one book project and, well, the way in which life sometimes sends two people on different paths. One man is currently contending with the bewildering, terrifying state of the world today; the other is exhausted from producing music that can do that subject justice.

We pick up the trail of that first path in Arizona, where Maynard is having a bad day. In fact, you could call it a shitter.

Picture this, if you will: it's 7am and Maynard James Keenan is stood on snow-blushed Arizona soil staring at a gigantic concrete egg. The man in the truck who is delivering it to Maynard's winery is devouring breakfast in his seat, seeing one of the most acclaimed rock vocalists of all time in something of a perturbed state through his windshield. Maynard explains the situation to us.

"A 5,000-pound concrete egg – a wine tank – showed up, and I don't have a forklift that lifts 5,000 pounds. Mine stops at 4,800," he says. "That poor bastard's sitting in a truck eating an Egg McMuffin while he's waiting for us to scramble and get our shit together."

If this constitutes something of a logistical problem for Maynard, he can at least take comfort in the fact that he's tackled worse. In order to record A Perfect Circle's latest album – while work on Tool's fifth full-length remains ongoing – for the first time ever Maynard cancelled his usual Christmas holiday, typically spent in Arizona or with his extended family in Michigan. Instead he headed to LA to focus on finishing Eat The Elephant. As far as wider problems go, however, few things could hold a candle to the apocalyptic subject matter he is engaging with on A Perfect Circle's new record.

In many ways Maynard is the first to admit he has changed over the years. When K! caught up with him in 2016 while on duty with Puscifer, he was not the unassailable, acid-tongued frontman of legend – he was open, funny and self-deprecating, even decrying his own conformity to "douchebag" artists that draw you in with mysterious art then push you away when you show interest. One constant, however, is that – be it with A Perfect Circle, Tool or Puscifer – Maynard never reveals what his intriguing lyrics are about. It's just part of why he's one of rock's most enigmatic presences. That said, he insists there is a trail of breadcrumbs on this record for fans to follow.

"A lot of times the conversation is hidden right in the title," he offers. "You can digest the song itself and the lyrics on your own, but usually the title kind of gives you a clue of where to dig."

Taking this and running with it, K! notes one of Eat The Elephant's standout tracks: The Hitchhiker's Guide To The Galaxy-referencing So Long, And Thanks For All The Fish. When Maynard hears that selection of words he lets out an elongated "yeeeeeeees" and repeats the song's name slowly. If this is a sign of his pride – and it should be – it is justified by a soaring track about humanity racing towards its own destruction, featuring a range of pop culture references (including the death of Carrie Fisher via a nod to Princess Leia). Unlike any other APC song, it sounds upbeat but is riven with tragedy: imagine someone dancing gracefully, silhouetted against the blinding light of a nuclear explosion and you'd be close. Last time around, Maynard told Kerrang! he is prone to finding humour in the darkest situations, but you have to wonder if that has been tested by headlines of recent months.

"Yeah, no shit!" he laughs. "There's only so many Saturday Night Live sketches you can watch to kind of take the pressure off."

Maynard insists his comedic backbone is holding strong, and that while there's "tongue-in-cheek doom and gloom, there's still hope" on APC's new album. Still, judging from some of the incensed lyrics of TalkTalk and the venomous schadenfreude of Delicious, you have to wonder if he has given up on humanity altogether…

the potted history of a perfect circle

THE RELEASES… THE LIVE SHOWS… THE LINE-UP CHANGES… THE YEARS OF LEAVING US ALL WAITING…

1999

Praise the God of rock: Billy and Maynard form A Perfect Circle. The band make their live debut at LA's Viper Room with a six-song set as part of a wider fundraiser for former Circle Jerks/Black Flag vocalist Keith Morris, who was facing exorbitant medical bills after surgeries.

2000

APC release their acclaimed debut Mer de Noms in May, boasting a line-up of bassist Paz Lenchantin, Failure guitarist Troy Van Leeuwen plus drummer(s) Josh Freese and Primus' Tim Alexander. The band open for Nine Inch Nails on their Fragility v2.0 tour and embark on their own headline dates.

2001

After starting the year touring, APC slow down as Maynard returns to Tool, who release Lateralus. While Maynard is busy helping that ground-breaking record go on to be hailed as one of the most important metal records of all time, Billy begins work on the next APC album.

"HOW MANY TIMES HAVE PRIOR GENERATIONS BEEN CONVINCED

THE WORLD WAS OVER?"

• MAYNARD JAMES KEENAN •

2002

A Perfect Circle's line-up changes when Paz Lenchantin trades one supergroup for another in the form of Billy Corgan's Zwan, while Troy Van Leeuwen starts touring with Queens Of The Stone Age. Meanwhile, Tool pick up a second GRAMMY for Best Metal Performance for Lateralus single Schism.

2003

Former Marilyn Manson bassist Jeordie White is drafted in, as is NIN affiliate and APC collaborator Danny Lohner. Second album Thirteenth Step is released in September. In one of the great tours of the '00s, APC support Deftones. Former Smashing Pumpkin James Iha replaces Danny Lohner on the road.

2004

A Perfect Circle not only resume touring Thirteenth Step, but oversee the release of two more projects. First comes their third album, eMOTIVe, largely a set of anti-war covers (including John Lennon's Imagine) released to coincide with the November U.S. elections, which would ultimately – and very sadly – see George W. Bush re-elected. In the same month the band release their aMOTION DVD/CD, containing music videos and new song mixes.

2005

A Perfect Circle grinds to a halt as members pursue other projects. Maynard begins work on Tool's follow-up to Lateralus, while Billy works on the soundtrack to Jak X: Combat Racing game on the PlayStation 2.

2006

Five years on from Lateralus, Tool release their fourth album, 10,000 Days, on May 2. The album is hailed as yet another classic. To date, it remains the band's last studio recording – despite much recent speculation…

2007

Maynard releases the first Puscifer outings, the Don't Shoot The Messenger EP and full-length debut "V" Is For Vagina. The world instantly becomes a better place with them in it.

"It all comes down to perspective, doesn't it?" he says. "If you can step back far enough and hear the voices of prior generations, how many times have we been in a situation we're just convinced the world was over in the last 6-8,000 years? I'm sure there's many instances where we thought, 'We're done – this is it.' Then we kind of wiggle out of the turmoil and into the light. Somehow. At least temporarily. I think there's hope, but the problem is balancing what your version of hope is. [When] you have a disgusting turd for a president – did I say that out loud? – you have to look at how something like that happened."

Maynard stops himself before he disappears "down a rabbit hole". In 2018 he says he is wrestling with a world governed by a "Portlandia mentality" – where everyone acts, as in that comedy sketch show, as morbid exaggerations of any given stereotype, be it politicians or bohemians. He turns to Star Wars to explain the balance he is looking for in life. While he preferred Rogue One to The Last Jedi (FYI), something resonated with him in the form of Kylo Ren and Rey.

"You have two characters who have the perfect yin-yang proportion of dark and light in them," he begins. "Now you're striking a balance, now you have me. We don't have balance right now. Everything's polarised extremes without having the yin-yang element in place where even as dark as you might be, you might have that dot of light in you, and as light as you may be, you might have a little dot of dark in you."

At least as a lyricist, Maynard has found his balance in Billy and the incredible layered, atmospheric sounds he produces. The story, as outlined in Sarah Jensen's 2016 Maynard biography, A Perfect Union Of Contrary Things, is that Billy – then a guitar tech for Tool – was playing some of his own material when Maynard liked what he heard. And so A Perfect Circle was born.

Yet the story goes back even further, and it starts with Maynard giving Billy an intense stare he will never forget…

"My first impression?" begins Billy Howerdel, sat reflecting in the LA mastering suite. "I was concerned."

This is how Billy recalls the first time he saw Maynard. It happened while the singer was performing onstage with Tool at Hollywood's Club Lingerie. Maynard had no idea he was eyeballing his future musical co-conspirator, but he certainly left an impression on him.

"I remember Maynard being onstage, staring, and it happened to be right where I was," he tells K!. "I thought, 'Is this guy staring at me or what?' I got out of the way eventually and I said, 'Oh no, he's just deadlocked on something.' I don't know what it was. Maybe it was an ex-girlfriend he was pissed at, but maybe it was just a spot on the wall. I was like, 'What is going on with this guy?' He just never

2008

Billy releases the debut of his brilliant Ashes Divide project, Keep Telling Myself It's Alright (if you haven't heard it, you really should). Not only that, but he also contributes in the studio to There Was A Time from Guns N' Roses' infamous Chinese Democracy. In Puscifer news, they release "V" Is For Viagra. The Remixes EP.

2009

Puscifer make their first live appearance with Las Vegas shows and release their "C" Is For (Please Insert Sophomoric Genitalia Reference HERE) remix EP. Maynard puts in a bizarre appearance as a nerdy dog trainer in Jason Statham's Crank: High Voltage.

2010

Yeeeeeeees! A Perfect Circle officially call an end to their hiatus, and recruit Puscifer/Ashes Divide bassist Matt McJunkins. The band return by playing all three of their albums in entirety at a host of shows to the luckiest punters in history. Maynard also releases the documentary Blood Into Wine, a revelatory and moving account of how and why he started his own winery in Jerome, Arizona. It is accompanied by the Sound Into Blood Into Wine soundtrack, featuring Puscifer remixes.

2011

A Perfect Circle continue to tour, this time with drummer Jeff Friedl, and unveil a new song, By And Down. Puscifer release a full-length second album, Conditions Of My Parole.

2012

Josh Freese's full-time departure from the band is confirmed, with current drummer – and Puscifer/Ashes Divide alumni – Jeff Friedl announced to be continuing on. A solitary December live show is the extent of APC's activity.

broke character – his presence was so intense."

Billy would soon welcome this intensity into his life as a permanent fixture. As a guitar tech for Fishbone – who took Tool out on a European tour – they spent a lovely time together with "no air-conditioning in a crappy bus for a month". It all precipitated Maynard eventually hearing Billy's own music – the rich, atmospheric rock that now comes branded under the A Perfect Circle moniker. While he has still been plying his trade during APC's bouts of inactivity with his Ashes Divide project – not to mention raising two children – he is unequivocal when asked if he felt APC's absence deeply in the intervening years.

"I missed it a lot," are the simple words he gives that seem to bear a lot of weight. He explains that, when it came to A Perfect Circle getting back together, Maynard "reached out, knowing I would be ready to go when the time was right."

A Perfect Circle, you see, is as close to Billy's heart as one could realistically expect anything to be – a gift he was given.

"I never really thought I would become a musician," he recalls today. "But I knew I spent a lot of time – probably too much time – listening to it and obsessing on it."

Billy is a soft-spoken man, but his voice becomes charged with excitement as he talks about his love of Elvis Costello, and how dark music from the UK such as Siouxsie and the Banshees, The Cure, Echo And The Bunnymen and Killing Joke informed his vision for APC. For many years of Billy's career, he has been someone living on the sidelines of rock as a guitar tech – he watched on from the wings as he worked with some of the greatest bands ever, from Nine Inch Nails to Smashing Pumpkins and Guns N' Roses. It taught him a lot of lessons.

"Professionalism, work ethic and also what not to do," offers Billy. "There were a lot of downfalls you could see bands going through. I didn't get in it for the drugs and the girls; I got in it because I love being around music. Who I learned the most from was probably Trent Reznor. He only expects as much as he could do himself, and he can do a lot. That's a high bar. I just tried to keep up."

Arguably, Billy has been striving for that high bar ever since. It perhaps explains why he has been so forensically absorbed in working on Eat The Elephant. He is, he says, not normally this scattered or exhausted; he ingests his magnesium supplements every day and he meditates, yet Eat The Elephant has still taken its toll on him. To get the music for lead single The Doomed off the ground, for instance, he stayed awake for a day and a half. Billy says he's never subscribed to the notion that "you need to suffer for great art", but somewhere along the line, perhaps subconsciously, it seems he was living that out. He's learned a lot about himself this time around.

"I wonder how much I want to say," he pauses. "I'll say this. The stress that's associated with making a record – having an extreme deadline where you're putting your stamp on it – it's a fine line you draw, caring so much that it is bad for your health. For me, I wanted it to be everything it could be. It's hard not to get physically worn down from it. When you get to that place where you're not sleeping, and you can barely think straight, that's when you go, 'God, did I need to push it that hard? Or was it necessary?'"

Yet Eat The Elephant is not just the product of hard(est) work: it is the product of an extremely unique musical friendship. In a band that has had so many line-ups [*see panel over the page*], there is a reason why Billy and Maynard have remained the only two constants in A Perfect Circle. But this does not come without its cuts and bruises…

Spend a bit of time speaking to Maynard James Keenan and Billy Howerdel and it is relatively easy to detect their surface similarities. Cryogenic jokes aside, they both take A Perfect Circle extremely seriously. Both are intelligent, articulate and share a mutual love of PJ Harvey and Massive Attack. Similarly, both are cautious not to wrap their songs in too many explanatory words or superlatives, and are equally protective of their personal lives – "There's public life and private life," Billy explains at one point in the interview.

They find a lot to admire in each other. Maynard is not necessarily an easy man to please musically; he even points out to K! what so many guitarists, drummers and bass players forget. "Your sound is not some external gear," he says. "Or your haircut. Your sound is what happens when you physically pick up that instrument."

To that end, Maynard hears something very special when Billy picks up a guitar – a sound naturally issuing from his bandmate that makes him want to start telling stories.

Billy, too, says Maynard has made a huge impact on his life. "The great thing in the beginning was it was the musical diary of my whole life coming into focus in 2000 for our first record," he explains. "Having Maynard made it so much better, so much more than it ever could have been, like if you have a sketchbook you've been drawing in for 10 years and having a great painter come and bring it to life."

"MAYNARD GETS ME OUT OF MY COMFORT ZONE. AND THAT COMES WITH CUTS..."

• BILLY HOWERDEL •

2013

A Perfect Circle release their greatest hits compilation, Three Sixty, including the studio version of By And Down in November. One week later, the band release the five-CD, one-DVD A Perfect Circle Live: Featuring Stone And Echo box set. Elsewhere, Puscifer release their Donkey Punch The Night EP. It features possibly the greatest artwork of any release ever: a crudely illustrated donkey being punched in the face.

2014

Maynard celebrates his 50th birthday with two special sets at the Greek Theatre in LA, inviting a host of guests to play a range of material from Tool, Puscifer and A Perfect Circle. Billy joins him onstage to play Puscifer's Monsoons. Belated happy birthday, Maynard!

2015

Puscifer release their third album Money $hot; it continues the progression of the band becoming more serious, and boasts a spectacular live show, including wrestlers and remote control cock fights.

2016

Tool tour the U.S. and Puscifer play their first-ever UK show at London's Roundhouse. Maynard speaks of his desire to work once more on APC material. Sarah Jensen releases Maynard's biography, A Perfect Union Of Contrary Things, written in collaboration with the frontman.

2017

A Perfect Circle announce they have signed a new label deal with BMG and are working on a new album. In October they release the ominous lead single The Doomed and confirm 2018 tour dates, including a few shows in the UK for June.

2018

A Perfect Circle unveil their second single, Disillusioned. The world waits for details of the full album – which we bring you in this week's Kerrang!. Eat The Elephant is confirmed for an April 20 release.

His admiration extends from those early days right up until the present with Eat The Elephant. Maynard's vocals and lyrics are something of a moving goalpost for Billy's creativity.

"It just makes whatever thing I'm doing that I find mediocre have to step up to his level," he explains. "When I hear what he presents, it puts the fire up my ass to up my game. What he brought to this record, I think it's some of my favourite Maynard vocals I've heard on any of his projects."

But when it came to the pair reconvening after so much time apart, both will note the changes from yesteryear.

"We haven't done an album in 14 years," says Maynard. "He was probably thinking things were going to go the way they used to, and I was going to respond to sounds the way I used to. We really had to come up with a new language for each other."

Maynard hails co-producer Dave Sardy for helping them find the middle ground that resulted in such a brilliant album, but he also points out that there's a lot of material the world will never hear. Sometimes A Perfect Circle have their imperfect moments when Maynard's lyrical vision and Billy's musical foundation don't align.

"There's a lot of songs that will never see the light of day because there's nothing in them that inspires me and I don't hear a story in them," Maynard says. "It might take me years to find it. I might not be in the right place to hear it…"

It's always fascinating to hear how bands communicate that to each other…

"Or don't communicate," he laughs. "Wheeee."

How do you tell Billy if a song's not working for you?

"There's no other way to do it other than to be straight and honest and deal with that week of misery. There's no other way to go about it. Like, 'I'm not hearing what you're hearing, sorry.' But the good news is that we wouldn't be standing here if I didn't hear it in other things, so, that part you just have to figure out how to let it go."

Billy confesses that the process isn't always easy.

"I feel more creative around Maynard," he says. "He frustrates me, too. Just like any friend, you

a perfect line-up

OVER THE YEARS, A PERFECT CIRCLE'S LINE-UP HAS FEATURED AN ALL-STAR CAST OF MUSICIANS. HERE MAYNARD AND BILLY GIVE US THE RUNDOWN ON APC'S LATEST INCARNATION…

MAYNARD JAMES KEENAN

VOCALS

BILLY: "Maynard finds crevices in solid objects and is able to weave an impossible melody into a place it just doesn't go. I think that's one of his great strengths. His voice is like velvet. His delivery's probably the strongest thing – his interpretation and delivery. His lyrics are strong, and he's prolific. I think that's what makes him one of the living greats."

MATT McJUNKINS

BASS

MAYNARD: "It's no accident that Matt's nickname is Junk. Those with a keen sense of observation may have already noticed the size of both his gloves and shoes. Might also be because his last name is McJunkins. But that's boring."

have both sides of it – it's not just a one-way street. I'm sure I frustrate him in ways, and he frustrates me. And we hopefully inspire each other to move forward and I hopefully get him out of his comfort zone. He certainly gets me out of my comfort zone. And that comes with cuts. It's not always so easy. You're hearing it in my voice probably now because we're at the end of it and it's time for me to drop and sleep for about a month."

The songs that you will hear, however, are ones that capture their creative spark in jaw-dropping fashion. When Eat The Elephant formed, it often did so quickly. When it comes to writing, Maynard says he likes to take a CD –

"Yes, I still use CDs," he deadpans – and sit in his car and drive around for hours on end listening to the music. He waits for a melody to strike him.

"Normally that process takes a week, a year, 10 years, you know… it could take any amount of time," he says. "But for some reason these just fell in place."

The Contrarian, Disillusioned and Eat The Elephant, for example, all came together within 36 hours respectively. A combination of high-speed writing and laborious attention to detail, it's little wonder Billy struggles to put the record into words now it's done.

"I'm too in the middle of it [right now]," he laughs. "I'll listen to the record in three months once I decompress."

He says he's hoping to attain the 40,000-foot view of the album they've just made, where everything will be clear to him. For now, he just needs some sleep. When he finally does listen back, you expect Billy – as will the rest of the world – will deem A Perfect Circle's new album as something that was worth the wait.

EAT THE ELEPHANT IS SET FOR RELEASE ON APRIL 20 VIA BMG. A PERFECT CIRCLE PLAY THE UK IN JUNE – SEE THE GIG GUIDE FOR MORE INFO

"BILLY AND I HAD TO COME UP WITH A NEW LANGUAGE FOR EACH OTHER..."

• MAYNARD JAMES KEENAN •

BILLY HOWERDEL
GUITAR

MAYNARD: "I first liked that Billy had a really solid sense of melody and where it went. What note comes after this note. That's something that always inspired me – he almost intuitively lays down melodies that inspire storywriting, so I can actually sink my teeth into those progressions and firmly stand on him to tell a story. He's really good at putting melodies together – that's always been the attraction."

JAMES IHA
GUITAR

BILLY: "I worked for Smashing Pumpkins as a guitar tech in '94. They were titans of the '90s. In a live sense we've taken three of the new songs and played them live so far. We're a strong unit in taking something that's impossible to play live and playing it live. Well, not 'impossible', it's just a daunting task of taking those atmospheres and making it translate with power and precision live. That's the goal. Everyone works really hard to make it happen."

JEFF FRIEDL
DRUMS

BILLY: "Jeff's a great drummer – but there's a lot of great drummers out there. You kind of come down to who you click with and he's easy to get along with. Jeff, like with the whole band, he's there to do what's needed and make it work. He's like a machine. Once he learns it he gets it and nails it."

NOTE TO SELF

LAST WEEK WE ASKED **AVENGED SEVENFOLD** MEMBERS TO WRITE LETTERS TO THEIR PRE-FAME, YOUNGER COUNTERPARTS. IT WAS SUCH A FASCINATING AND FUN VENTURE THAT WE FIGURED WE'D DO IT ALL OVER AGAIN, TO SEE WHAT OTHER ROCKSTARS MIGHT HAVE TO SAY TO THEIR OLD SELVES AHEAD OF THEIR BANDS' BREAKTHROUGH RELEASES. AND THE RESULTS WERE EQUALLY ILLUMINATING...

WORDS: MISCHA PEARLMAN, AMIT SHARMA, SIMON YOUNG
PHOTOS: PAUL HARRIES, NAT WOOD

IN 2003, *THE DARKNESS* THRUST THEMSELVES TO THE TOP OF THE BRITISH ROCK TREE WITH DEBUT ALBUM *PERMISSION TO LAND*. THEN THE REAL FUN STARTED. AND FRONTMAN JUSTIN HAWKINS WOULDN'T CHANGE A THING...

Dear Justin

"First of all, congratulations on everything you've achieved thus far and are about to achieve. Don't do drugs, steer clear of all substances, but beyond that, try *everything*! Don't limit yourself to the experiences you've had already. Do it all over and over again, to monumental levels of excess. Only then will you find out what it does for you and how it affects you. Leave no experience untried and it will inform your music in both good ways and bad. Remember that life is one big journey. The opportunities that arise – from debauched evenings with treasured friends to whatever else – are a rollercoaster, and if you don't choose them, you're basically choosing the teacups. Your body is an adventure playground, not a temple. It can be a temple in your late-30s or early-40s, but for now, just enjoy it. As long you don't hurt anyone along the way, you should be alright. Also, never drive without glasses, keep your eyes on the road and hands on the wheel. Remember the training and trust the training. Try to play as much football as possible, as you'll miss it. Never be afraid of moving back to Lowestoft, that's where your home is. The big city is great and all, but it's expensive – financially and spiritually. It's a costly existence out there, so remember that at any point you can move back home and there'd be no shame in it.

Be nice to your brother. Without him you're nothing. So don't be a dick, as tempting as it may be! As for other drama, let people believe whatever they want. For example, one day they might think you have a feud with Lemmy – it will ultimately be a good thing. Lemmy and The Darkness will end up being great, great friends because of that. You might even find a funny picture of yourself outside the Rainbow in LA with Lemmy and Dave Grohl – being friends and drinking hard. You'll play with Motörhead several times after whatever alleged feud there was and end up being the best of friends.

Actually, take the feuds head-on and slag off as many bands as possible. In the industry, that's part of the fun. If someone's being a twat, tell them. And they'll tell you in return and you all learn something important. Rockstars aren't supposed to be politicians, they're supposed to be impulsive and emotional creatures. So trust your gut and say what's in your heart, rather than what's indoctrinated in your head as what you're *supposed* to say. Spit that bile in your belly out, because even if people say they don't love it, they secretly do. Music isn't chartered accountancy, not *yet* anyways...

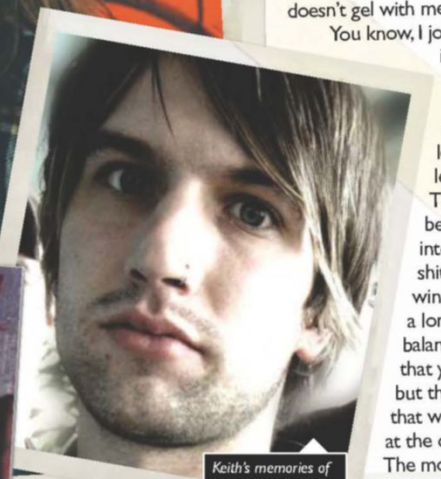
Once you shake off the adolescent fear of using the word 'love' in a song, the world will open like a flower. And one final word of wisdom... remember it's important to sing about love, because it always has been. Younger songwriters like yourself often try to be too clever in your lyrics, dancing around and singing about something without ever really naming it. So name that emotion you're describing and *own* it. Don't be afraid. Love is all around and love is all you need... to get rich!"

JUSTIN

Justin Hawkins: older now, but wiser? Jury's out

"DON'T BE A DICK, NO MATTER HOW TEMPTING IT MAY BE!"
JUSTIN HAWKINS

"DON'T FALL OUT OF LOVE WITH MUSIC"
KEITH BUCKLEY



Keith's memories of Ozzfest 2004 come flooding back...

WITH *HOT DAMN!*, *EVERY TIME I DIE* TOOK A MAJOR STEP FORWARD AND CONFIRMED KEITH BUCKLEY AS A VOICE AND ARTIST OF IMMENSE PROMISE. LITTLE DID HIS 2003 SELF KNOW WHAT HE WAS LETTING HIMSELF IN FOR...

Dear Keith

"Here are some things I've learned since Hot Damn!. First of all, don't do Ozzfest in 2004. That will be a mistake. You're going to regret that for the rest of your life. That will be the turning point in your life when you realise the magic has gone, and everyone you admired coming up, and even some peers, are doing music as a business venture. It's a mobile corporation that's travelling around the country selling a product. I understood – that's just how music works, but it really doesn't gel with me.

You know, I jokingly say, 'Don't do it,' but obviously, you need to wake up and realise this is what music is now. That lesson will have to be learned at some point. That's your first glimpse behind the looking glass into seeing how all that shit works; it'll take the wind out of your sails for a long time. Find a good balance of understanding that you have bills to pay, but there are ways to do that without selling your soul at the crossroads at midnight. The most important thing to remember is don't fall out of love with it. It can be salvaged.

Here's the most important lesson I've learned: don't do stupid shit because you're going to look like an asshole.

In 2015, you're going to publish your first book. Luckily you're used to being rejected a lot. That's what it's going to take to be a published author. Now, I'm pretty proud of how that all went down; I think that being in the band and constantly dealing with that heartache and upset of, 'Oh shit, nobody is coming out to the shows,' or 'Nobody is buying the records.' Just know that you have to put the work in and know that you're not going to get anything of value from idle work. You just have to make sure that you don't stop. You have to be stupid enough to be as excited on your hundredth rejection as you were on your first. Just don't take it personally.

As for drinking, you just have to know that there's going to be a time to call it quits and as a 38-year-old man, right now it still isn't time, so you're good! Keep it up! Don't be straight-edge, either. You'll waste years of your life trying to be something you knew you aren't.

You're going to be a father, too. It's going to be the worst experience of your life, but it will yield the most incredible creation. You and your wife's little quirks are going to make your daughter absolutely remarkable.

So, just remember it's not all personal and stop worrying so much; you're going to fuck up a lot and you should forgive yourself as easily as other people do."

KEITH

THE ARTIST IN THE AMBULANCE SAW *THRICE* FRONTMAN DUSTIN KENSRUE BEGIN A LONG JOURNEY OF SELF-DISCOVERY. IT'S BEEN 15 YEARS, BUT HE'S STILL LEARNING...

Dear Dustin

"Hey there, 22-year-old Dustin. Let's talk about music first, since we are communicating through a music magazine after all. First off, keep going down the path you are on. You and the guys are starting to understand what it means to write for yourselves and stay true to the things you hold dear about creating and sharing music.

Second, treat the guys in the band good. You are family and you will be making music together for some time. You're still going strong 15 years in the future. Specifically, try to remember that you all bring individual gifts to the table, both in the way you write and the way your personalities shape the character of the band.

Lastly on the music front, you should start having the conversation about what it looks like to tour and write sustainably. As you start having families, it will get harder. But you've got to start thinking about it in terms of long-term health for the band. If you don't, you guys are going to burn out and need a break.

Moving on to other topics, I know you are in a weird spot right now in terms of your faith and thoughts on life in general. Soon you're going to come to grips with the impossibility of having certainty about anything, really. This is great! It's going to be one of the healthiest transitions you ever go through. But, I want to encourage you not to let your newfound intellectual humility make you content to set certain matters aside that are troubling your soul and mind. Pull those threads and follow where it leads. Realise that while you believe that beauty and truth and goodness and grace are things worth pursuing and believing in, your understanding of why this is true may change and that's okay. Keep walking and don't be afraid.

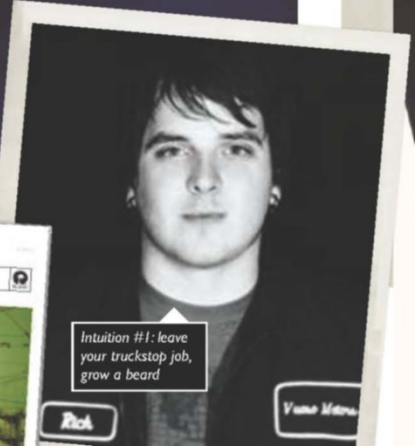
Also, check out the Enneagram. It will help you start to develop better self-knowledge. Try checking out various meditative practices as well. There's a book coming out soon by Richard Rohr, called Everything Belongs. You'll wish you'd read it a long time ago. Trust your intuitions, even if your overly-analytical brain can't justify them. Speaking of that, try getting out of your head more. Go running until you start to like it. Get out in nature.

Hang out with your brother. I know he's a little turd right now, but you guys are going be close. Invest in your marriage and your wife. Read some books on communication. Don't withdraw or hide – be open and transparent. I'm still learning, even all these years later.

Start saving for retirement. Seriously, I know that sounds far off, but the math of starting earlier will blow your mind. If you follow this advice, I'm sure you'll avoid some major shit. Good luck, little dude."

DUSTIN

"TRUST YOUR INTUITIONS"
DUSTIN KENSRUE



Intuition #1: leave your truckstop job, grow a beard

TWENTY YEARS ON FROM THE RELEASE OF *ALKALINE TRIO'S* DEBUT ALBUM *GODDAMNIT*, A HELL OF A LOT HAS HAPPENED IN THE LIFE AND TIMES OF FRONTMAN MATT SKIBA. IT TURNS OUT HE'S LEARNED A LOT ALONG THE WAY. EVEN IF HE'S NOT SURE HOW HE MANAGED TO MAKE IT THIS FAR...

Dear Matt

"I'm 41 now, and I'll be 42 in a matter of weeks. How that happened, I don't know. I grew up a punk rock kid and a skinhead kid and lived pretty hard for a lot of my life. For better or for worse it's made me who I am, but it's also kept me that same kid at heart – hopefully a little less angry and a little wiser and less wasted. I haven't been drinking – I'm on the wagon right now – and we'll see what happens tonight, but it's been months and months at this stage. I don't really drink too much anymore. I was out last night at a friend's birthday party and I didn't drink, but it was a late one. I didn't get home until about 3am and I'm usually in bed by midnight.

So go easy, tiger! You have a long and beautiful career ahead of you and plenty of time to do it all. Don't go too crazy with a philosophy that you need to do it all while you're young. Pace yourself. They can make booze as fast as you drink it, so slow down. Enjoy the journey and forget the destination because there really isn't one. It's all about the journey and it never ends. You can enjoy every day like it's your last, but you don't have to party that way. Living with a constant hangover isn't really living at all. You may think it's just the way it is, but it doesn't have to be.

You should be sleeping a little more and drinking a lot less. There is always something weird and wild to explore no matter where you go, so make sure you feel good and as healthy as possible as often as possible. You can still enjoy the nightlife and still be able to enjoy the next day.

No matter how many times you visit a place you'll never be able to see or experience it all. For the most part you're doing it right, but introducing some balance earlier than later is a smarter and way more attractive way to live. And to play shows. Start playing sober more often than not, rather than the other way around. Your fans and your bandmates will appreciate it. As will your family and loved ones. Don't make people worry about you. It's an awful feeling that is fairly easily avoided...

Spend more time with the people that want to spend time with you. Be more present both on and off of the stage. Be a better friend and stop fucking talking. You have two ears and one mouth. There's a reason for that. Listen more. If you're better to yourself you'll be better to others so let love and light in. You can still keep your demons but keep them on a leash. Enjoy the journey with your friends and family as much as you can, but also make sure you have plenty of time to yourself. Reflect on and learn from your mistakes so you don't repeat them. But don't be too hard on yourself. More than anything, enjoy the ride. It's a beautiful one you lucky son of a bitch."

MATT

"ENJOY THE JOURNEY, FORGET THE DESTINATION"
MATT SKIBA

Matt Skiba: to confirm, a man with two ears and one mouth

MARILYN MANSON

THROUGH THE YEARS

1996

PHOTO: GETTY

PHOTO: PEROU

MARILYN MANSON

THROUGH THE YEARS

2001

PHOTO: GETTY

MARILYN MANSON

THROUGH THE YEARS

2003

MARILYN MANSON

THROUGH THE YEARS

2007

PHOTO: PAUL HARRIES

I don't mind MAKING FUN OF MYSELF. I'M A *KID* IN THE BODY OF A WOMAN

FOR OVER TWO DECADES, **CRISTINA SCABBIA** HAS HELPED ESTABLISH **LACUNA COIL** AS THE BIGGEST ITALIAN METAL BAND OF ALL TIME. IN RECENT TIMES THE VOCALIST HAS ENDURED TOUGH PERSONAL STRUGGLES AND TESTING TIMES, BUT SHE'S NEVER BEEN STRONGER…

WORDS: AMIT SHARMA **PHOTOS:** JEREMY SAFFER / PAUL HARRIES

In between last Christmas and New Year's, some 19 months since the release of Lacuna Coil's eighth album, Delirium, Cristina Scabbia released the most difficult statement of her life, in which she paid tribute to her mother and father, both of whom passed away within nine months of each other last year.

"Delirium was a very difficult record for me, because we wrote it during the worst period of my life," reveals the vocalist today. "My mum was really sick and I had to go through her sickness – it's all connected to that record. The mental impact from all the hospital visits as she underwent cancer treatment was heavy on me, and I conveyed all the pain I felt in the music we were making."

Speaking to Kerrang! in one of her first interviews since the heart-breaking announcement, her words are understandably fraught with emotion and sadness. Tears are shed over the course of an afternoon, backstage at London's O2 Forum Kentish Town, where the band are set to perform their 20th anniversary '119' show in the evening.

But, more importantly, she also exudes courage and strength. Chins

Same thing happens with our office ketchup. Sucks

are stroked and laughter fills the corridors as the meaning of life is contemplated and her career is cross-examined.

Cristina is undoubtedly one of the most *human* rockstars you'll find in these pages. There is simply no pretence with Cristina Scabbia; like an open book, she will say exactly what she thinks of any topic you might throw at her. And that's exactly what we did…

FACT FILE

THIS MORTAL COIL

YOUR QUICK GUIDE TO ALL THINGS CRISTINA SCABBIA

BORN: June 6, 1972 in San Carlo hospital, Milan, Italy.

LIVES: Milan.

EDUCATION: Diploma in graphics at superior school.

BANDS: Lacuna Coil.

SPECIAL SKILLS: The ability to bend her nose completely sideways, as well as being double-jointed – which freaks her bandmates out immensely.

MOST LIKELY TO SAY: "Cioè, which is like saying 'so…' or 'well…' at the beginning of a sentence in Italian."

LEAST LIKELY TO SAY: "I'm not hungry."

SHE'S A LEGEND BECAUSE: She possesses one of the most impressive vocal ranges in the rock world and is an incredibly strong, independent woman.

"*I feel I've done something* **FOR FEMALES** *in the music business*"

FIRSTLY, OUR CONDOLENCES FOR YOUR LOSSES…

"It's a new world for me now. The album was called Delirium, then delirium is what happened. We were so close to the concept behind the record. It was not to be cool and get to wear straitjackets onstage. I actually feel it made for a better record, because we knew what we were talking about. Nothing could have prepared me for what followed, but I'd like to think I've learned a lot."

HOW HAS IT CHANGED YOUR PERSPECTIVE ON LIFE?

"I'm more of a fatalist now. Things happen and it's just like, 'Whatever…' After going through all that, I've become very strong. Nothing else can affect me in *that* way again, so things that used to worry me before don't anymore. I'm grateful for that. These are not nice experiences, but if you try to take them in a positive way, they can teach you a lot. There's no other choice. You can sink or get out thinking, 'Fuck you all!' and carry on."

TAKE US BACK TO YOUR CHILDHOOD. WHAT DO YOU REMEMBER MOST?

"My neighbours were considered to be the *worst* people in Milan. There was a lot of mafia back then. Nothing ever happened to me, it was just normal in the '80s, but all my friends were basically drug dealers or junkies. I was probably the only person not using drugs or selling them (*laughs*)! I have very few *normal* friends…"

YET YOU NEVER MOVED. WHY?

"I didn't perceive it as dangerous or weird. Then everything changed, the bad areas got better and filled with malls and movie theatres. The mafia guys probably all killed each other and aren't there anymore. I'd say it was a surprisingly regular childhood in a weird, murderous place!"

WHAT ARE YOUR EARLIEST MEMORIES OF MUSIC?

"I am the last child of four, so when I was very young and my siblings were still living with me, there was always music in the house. There was no metal because my brothers weren't into it, but we listened to The Police, Led Zeppelin and AC/DC, as well as darker bands like The Cure. My sister preferred traditional Italian music, while one of my brothers would also play American hip-hop like NWA and Public Enemy. I always wanted to sing, there are tapes at home of me, but I didn't like to perform in front of people…"

IS THAT STILL A PART OF YOU?

"Yes, I still don't like being at the centre of attention. I don't actually feel like an entertainer. It's much easier to talk to people offstage."

LACUNA COIL QUICKLY BECAME ITALY'S BIGGEST METAL BAND, BUT FEW OTHER ACTS HAVE MANAGED TO MAKE A GLOBAL IMPACT. WHY DO YOU THINK THAT IS?

"I think it's down to some countries being much more attached to their own traditional music. Places like Spain or South America – they're really into their own artists singing in their own language. For Italy, the most popular music is in Italian, and right now Italian rap seems to be *massive*. It's even bigger than the Lady Gaga-sized artists. I always find it weird thinking of us as the biggest Italian metal band…"

WHO ELSE WAS AROUND BACK IN THOSE EARLY DAYS?

"When we started it was just us, Rhapsody and Labyrinth – though as the only gothic metal band, we were completely different to all the power metal stuff that was popular. Even bands like Paradise Lost or Type O Negative weren't that big in Italy. It was all about Manowar (*laughs*)!"

IT FEELS LIKES 2002'S COMALIES SPAWNED AN ENTIRE MOVEMENT OF GOTHIC METAL…

"It changed a lot of things, for sure. When I listen back to it, I think there are a lot of good songs on there. But what really made the difference was going to the States to play Ozzfest 2004 – *that's* what created the attention around the genre. It was one of our first times over there and we were hand-picked by Ozzy Osbourne's son [Jack] and daughter [Kelly] to play…"

Cristina was very proud of her factfile

Someone missed the dress code memo…

WHAT WAS IT THAT SET YOU APART FROM EVERYONE BACK THEN?

"What we were doing was so different to other bands, many of whom were doing the same kind of thing as each other. We were lucky in that people hadn't heard anything like us. That success in the States helped us in Europe – we came back to a different level of attention. I think it's a great record, but I wonder if things would have turned out the same without that American push. Sometimes you need that bit of luck to make people give your music a chance. Would we still be here if we didn't play on that Ozzfest? I don't know!"

2009'S SHALLOW LIFE WAS PROBABLY THE FURTHEST YOU'VE STRAYED AWAY FROM THE BAND'S CORE SOUND AND LOOKS. THIS MAGAZINE GAVE IT A 3K RATING SAYING, "IT MAY NOT STAND ALONG KARMACODE IN 10 YEARS' TIME BUT IT IS AN ALBUM FOR TODAY." WAS THAT A FAIR ASSESSMENT?

"It was definitely more of an experimental time for us. We wanted to try something different and I'm still convinced we presented it in the wrong way, in terms of the pictures and videos. I have a big sense of humour and don't mind making fun of myself, I'm a kid in the body of a woman, but it feels like a lot of metalheads don't share that. We did the video for I Like It because we wanted to have a laugh – a silly video for a simple song. But the lyrics were actually about a stalker from a desperately dark episode in our lives, no-one could see that from the outside. We were being ironic to take the pressure away, but apparently metalheads are not allowed to laugh…"

IF YOU HAD TO CHOOSE JUST ONE, WHAT WOULD YOU SAY IS THE MOST REVEALING LYRIC THAT YOU'VE EVER WRITTEN?

"It would be in the song Downfall off Delirium: '*Let the light come into the room so I can see your face.*' That is strictly related to my mum in that period of illness. I literally started with that phrase and built the rest from there. I think it says a lot about my experiences. There are a few songs we've written about those we've lost. One Cold Day is about our original guitar player, Claudio Leo, who passed away five years ago. My Spirit was for Type O Negative's Peter Steele, our bassist Marco [Coti Zelati] wrote the music the night he heard about the death…"

YOU'VE ALWAYS CITED PETER STEELE AS ONE OF YOUR BIGGEST HEROES. WHAT WAS HE LIKE AS A PERSON?

"I decided to play this style of music because of bands like Type O Negative and Paradise Lost. The first time I met him was in our dressing room in 2003 – just the sight of him walking in was such a shock to me. Obviously he was a very, very big guy – he was like this super-huge human being who was very striking to look at. He was incredibly sarcastic and funny, with this really deep voice. We'd take silly pictures, measuring the difference between his boots and my shoes because obviously I'm tiny next to him. There's one picture of him lifting me up and I looked like a puppet! At home I have one of the doctor's outfits he wore on that tour, which he gave to me and signed. I keep it at home in my little museum of memories!"

YET THERE WAS A DARKNESS LURKING WITHIN HIM. HE'D OVERDOSED, ATTEMPTED SUICIDE AND EVEN FAKED HIS OWN DEATH IN 2005…

"There was definitely this melancholic and sad side to him. I don't know much about his private life, but that always hit me. Despite being so funny, he had this sad feeling within, which is a characteristic of a lot of his music and one that I always loved. He really was a true legend…"

AND WHAT DOES THE TERM 'LEGEND' MEAN TO YOU?

"Someone who has made history, or started something special for other people to follow. It's awkward for me to think of myself in that way. I've been doing this for 20 years, but I could never compare myself to people like Bruce Dickinson or Ozzy Osbourne. I *do* feel that I've done something for females in the music business, though. When I started, things were completely different…"

WAS IT A LOT HARDER BACK THEN?

"Yes, but a lot has changed – you see more girls and women in bands or on magazine covers. We're more accepted in the metal scene now. I'm glad to have been an example for other girls to come and show themselves. It should be completely normal – music has no sex or gender. You can be a great singer if you are a girl or a guy. It's that sense of telling people, 'You can do it too!'"

THAT SAID, MANY EVENTS LAST YEAR PROVED EQUALITY WAS STILL A LONG WAY OFF…

"It's a weird world we live in. I wouldn't describe myself as an active feminist, but I do a lot for females through my work. If I become a feminist, it's almost like I'll achieve less for women, because I'm over exaggerating things that I don't need to. I'm *already* proving I can do something strong and cool. I don't want to be like a screaming chicken running around, because people will ultimately stop listening. You can't get away with certain comments or actions these days, you have to be careful what you say. Which is obviously good, but it also means you have to find a way of giving your opinion without being judged for it."

AND YOU'VE ALWAYS BEEN VERY OUTSPOKEN ON CENSORSHIP…

"Exactly! We should always be conscious of the past, things have happened that were wrong. But if you say you want more female rights, they'll say you're a feminist and you suck. If you don't talk about it, you're a sexist! It's like, 'What the fuck?!' *Anything* you say could get taken the wrong way. When I was young there was no censorship, you'd see naked people on TV and lots of cursing, yet I didn't grow up to be a junkie or a racist."

WHAT'S THE BIGGEST MISCONCEPTION THAT PEOPLE HAVE ABOUT YOU?

"Besides fans thinking I'm tall, in the beginning a lot of people thought I was a diva-like person and kinda snotty, thinking more of myself than I actually do. Now with social media, you can show more of yourself, but before, you could only appear in magazines. Of course I would appear as a sexy diva, because I like to be female and feminine. It might have given the impression that I thought I was better or more beautiful than everyone else, which was definitely *not* the case."

LOOKING BACK, WHAT – IF ANYTHING – WOULD YOU DO DIFFERENTLY?

"I'd have more fun. I've always been really professional on tour and would go to bed early, resting my voice and not talking. I lost a lot of fun because of that commitment, I wish I had let myself go a little more and been more relaxed. At the beginning I would also worry about what others would say or think, but that's just normal for anyone exposed to the public. I would read into all the comments about me. It's not easy to look at yourself through other people's words or eyes. Now I simply just don't care…"

Another hapless victim falls foul of Wesley's ultra-powerful hair flick

WAKING THE FALLEN

ICONIC, INFLUENTIAL AND UNDERAPPRECIATED FIRST TIME AROUND, BOSTON HARDCORE CREW **AMERICAN NIGHTMARE** ARE BACK WITH A REFRESHED PURPOSE AND A NEW RECORD, READY TO ATTEND TO UNFINISHED BUSINESS...

WORDS: ROBERT FOSTER **PHOTOS:** MIKEL IRIZARRY, WESLEY EISOLD

"My dad was in the Navy, so [growing up] I moved around every couple of years. I was always the new kid, but I was also always the new kid who was missing a hand, so I had this whole other side to my awkward teen years," says American Nightmare's vocalist and lyricist Wesley Eisold, on the phone to Kerrang! from his home in Los Angeles. "If you grow up that way you already feel alienated, and if you're interested in skateboarding and punk rock, hardcore seems like home."

Bands like Code Orange and Turnstile continue to back that argument up today. But in the late-'90s, hardcore felt less like a refuge for the outsider and more like a secret club for people with a highly-specific set of interests. In what could be considered a reaction against the metallic hardcore of the time, a harkening back to Youth Crew – a late-'80s style, born out of New York, typified by bands like Youth Of Today, Bold and Gorilla Biscuits – had become popular again.

The Youth Crew revival was wilfully straightforward, both musically and thematically. Bands like In My Eyes, Floorpunch and Bane played fast, featured gang vocals and included mosh parts in their songs, and they all sang about three things: vegetarianism, straight-edge and scene unity. Noble causes – and some great bands – but ultimately, this back-to-basics and highly-codified approach put the scene in danger of becoming hackneyed, retro, and neutered by its own self-referentialism. Hardcore was on the brink of going the way of mod culture.

Ironically, American Nightmare – the band that arguably saved hardcore from itself – kind of looked like mods when they first appeared on the scene in 2000. "All this stuff is as important or unimportant as you want to make it," says Wesley, but his passion for British groups like The Smiths and Joy Division seems absolutely key to what his band became.

American Nightmare – today made up of Wesley, bassist Josh Holden, guitarist Brian Masek and drummer Alex Garcia-Rivera – didn't deviate from the Youth Crew sound, particularly. They played viciously-fast, stripped-back hardcore that featured the elements of the genre that were instrumental in creating the sense of belonging so important to the scene: gang vocals, breakdowns, sing-alongs, and call-and-response parts. But Wesley's stroke of genius was to dispense entirely with traditional thematic tropes to sing about his own fucked-up personal shit, with a poetic wit and nuance inspired by the likes of Morrissey, Ian Curtis and Jarvis Cocker.

In doing so, he unshackled hardcore from its obsessions and offered up its most important element – the sense of belonging it offers to outsiders, weirdos, and the uniquely creative.

"We were alienated from our little microcosm of a subgenre," the vocalist recalls. "But as a result, people from other types of music were able to relate to [what we were doing], and it took on a life of its own."

The release of American Nightmare's 2001 album, Background Music, made the scene sit up and take notice. Not everyone was on board however, with the old guard accusing the band of polluting the genre with non-hardcore ideals.

"There were bands who broke our records onstage because they heard we went to a nightclub," he tells us, though criticism didn't bother him. "You learn pretty quickly that backlash comes with the territory. It's

pretty balanced, the more criticism you get, the more praise you get. It never did anything but propel me onward, to prove people wrong, or to be better, work harder, or just keep going."

While revivalists wanted to take the scene back to the rigidity of 1988, American Nightmare seemed to bring in a crowd truer to the dawn of hardcore's origins, when it was a magnet for brilliant creativity and new ideas.

Of course, these powerful lyrics, at times nihilistic – on the brink of self-destructive, even – came from a very real place.

"Being in American Nightmare, saying things I had pent up for the entirety of my life, kept me alive," he recalls. "That's why people connected with the band so intensely. It was a voice, not just for me, but for other people who had similar feelings."

Being born without a left hand and spending a childhood moving every two years can't have made life straightforward, but depression can come from nowhere. Wesley spent years on the road with American Nightmare, masking his struggles with mental health.

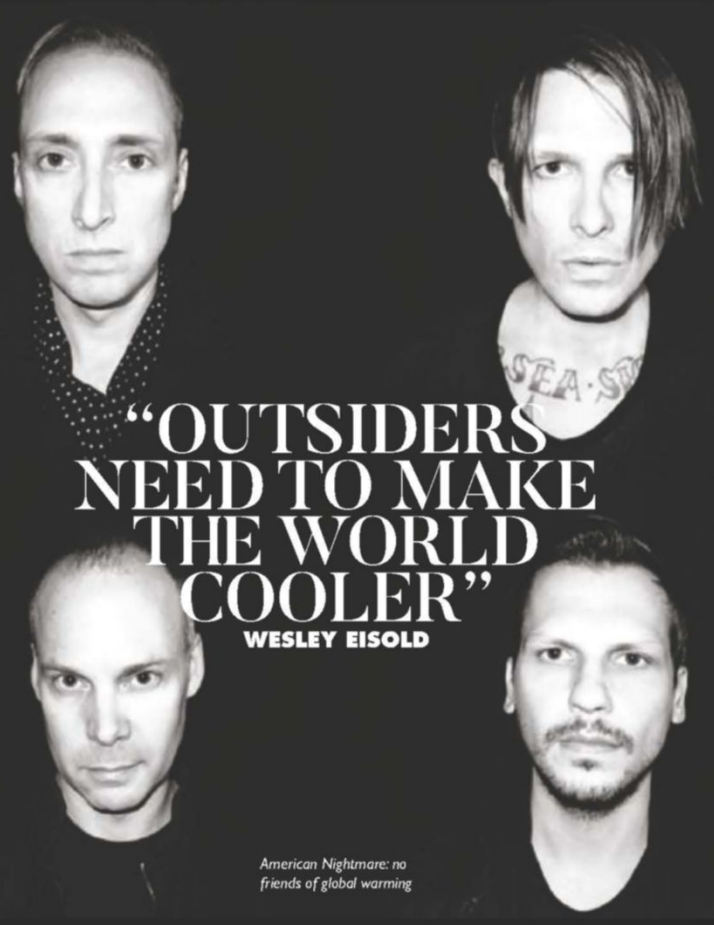
"[The band] would play for 25 minutes, and the rest of the time you would hang out with friends, drinking, feel kind of bad in the middle of the night, and then start the day over. It was a mundane process, for four years," he says. "I was extremely depressed."

Things with the quartet became increasingly complicated, too. In 2003, after threats of legal action from a similarly named act from Philadelphia, they had to change their name to Give Up The Ghost, and as they got bigger, the band became less comfortable with the situations they found themselves in. "We had exhausted the band, mentally, physically, emotionally," the vocalist confesses. "We could've kept doing the same thing, signed to a label and gone on Warped Tour, but that was not interesting to us at all. It's not who I am, it's not who I like, and it's not what I want to do.

"I just walked away," he explains of the burnout. "I had a breakdown. I just couldn't do it, I was exhausted."

On the eve of a European tour in support of their second album We're Down Til We're Underground in 2004, Wesley called it quits. "I said, 'I can't do this anymore – I have to go take care of myself or I'm going to do something bad.'"

And with that, American Nightmare was over.



"OUTSIDERS NEED TO MAKE THE WORLD COOLER"

WESLEY EISOLD

American Nightmare: no friends of global warming

After the band ended, Wesley threw himself into other projects. He formed grindcore band Some Girls, who did several EPs on Deathwish and Epitaph, before splitting. He moved from Boston to Philadelphia and opened a performance space and bookshop that focused on underground literature. He grew Heartworm Press, his publishing house that releases rare works, poetry and photography books by counterculture luminaries, as well as limited-edition LPs. Perhaps most notably, he formed Cold Cave, a successful going concern not a million miles from the output of New Order or Depeche Mode.

The legend and influence of American Nightmare continued to grow in the band's absence, though. Maybe they gained a few new fans due to an accidental co-sign by Pete Wentz (in 2007, it emerged that Fall Out Boy had "borrowed" some American Nightmare lyrics for a few songs, resulting in an out-of-court settlement and Wesley receiving a credit in the liner notes of both the multi-platinum-selling From Under The Cork Tree and Infinity On High). Or maybe it just wasn't the right moment for them, first time around.

Around 2011, American Nightmare started getting calls about playing again, and the time seemed right. The first shows were explosive and joyous – Ryan Gosling was rumoured to have attended an early one – and a new generation of kids, perhaps catching their powerful, cathartic performances on YouTube, were turning up. This wasn't an exercise in nostalgia either, and buoyed by their reception, in 2017 American Nightmare decided they wanted to do a new album.

"No-one needs to do the band for any sort of gain, except an actual, personal interest in contributing to the name of the band American Nightmare," Wesley asserts, firmly. "We've already got whatever bullshit glory that people might think comes with reuniting. We don't expect this to be forever, but we wanted to make this addendum to what the band is and was, and what we felt wasn't complete."

To protect American Nightmare's legacy, the band made some conscious decisions before recording again. "We wanted to make sure that we stripped the band down to the most primitive, minimal version of itself," he says.

"We wanted to have it be pretty stripped-down hardcore. We wanted to have room for the vocals to say things clearly. We wanted to deliver it with the venom and violence of the first two seven inches, and to record it ourselves, to keep it private until it was done.

"We wanted to make a record that covered the spectrum of punk and hardcore that was influential to us," he continues. "There are old Boston, DC and NY sounds on the record. It is a loose end we wanted to tie up, and as a result of that it's turned into this new life for the band that we're really proud of."

There's a greater purpose behind recording new music, too.

"I can't tell you how many times I've been contacted by family members of people who've liked the music I've been a part of, who have actually taken their own lives," Wesley reveals, sounding somewhat shaken. "That was a big part of making this record. I wanted to do something, for my sanity and the sanity of anyone else who might care to listen."

Well over a decade on from American Nightmare's original albums, and personally in a very different headspace, Wesley became a father not long ago and is now settled in Los Angeles with his partner Amy Lee (not that one). What has he learned in that time?

"No matter what changes in my life, I'll always be uncomfortable in my own skin," he confesses. "Nothing will ever change that. If you're a hardcore kid, maybe you don't feel at home in the world, but this will never be a cool world unless the outsiders make it cooler."

Amen to that.

AMERICAN NIGHTMARE'S SELF-TITLED NEW ALBUM IS AVAILABLE VIA RISE ON FEBRUARY 16

"THEY SPOKE TO YOUR SOUL"

IF YOU NEED FURTHER PROOF OF AMERICAN NIGHTMARE'S INCREDIBLE INFLUENCE, MAYBE THIS LOT CAN CONVINCE YOU...

FRANK IERO

"American Nightmare were not only the spark, they were also the explosion. I toured with them in 2003 and watching those shows every night; it was palpable how important the band were. Minor Threat started the straight-edge movement, but American Nightmare were leaders of a movement of the heart and emotion. It wasn't tough guy posturing and kung fu kicks. Wesley's lyrics were real and they spoke to your soul with their poetry, pain and heartache."

SAM CARTER
ARCHITECTS

"American Nightmare were one of the first hardcore bands that I truly got into. They pushed the boundaries of what was considered possible for that music. For me, they will always make me think of my first tours in old bands. I'll always have a big place in my heart for them."

ANDY WILLIAMS
EVERY TIME I DIE

"At a time when hardcore became super-gimmicky, American Nightmare brought it back to being real. Every Time I Die had the honour of touring with them and witnessed people across the States experience what we felt when we first heard that band. They'll always be special to me, for how real they are. And I'm glad there's new music, to wrangle it all back in again."

ANATOMY OF A ROCKSTAR

MYLES KENNEDY

THE SILVER-VOICED SINGER ALMOST QUIT MUSIC AS A YOUTH. WOULD ROCK'S LOSS HAVE BEEN HISTORY'S GAIN?

ALTER BRIDGE

MY FAVOURITE SUBJECT AT SCHOOL WAS...

"History. I really enjoyed learning about the period around the 1700s in American history. I was born in Boston, and so there was a certain East Coast connection for me. I guess it made me feel warm and fuzzy to learn about all these things that happened around where I was originally from."

MY WORST HABIT IS...

"Being a worrywart. That's definitely something that I've tried to overcome for most of my life, but to no avail. In fact, it's been going on so long that when I was in sixth grade, our teacher gave out awards at the end of the year – things like Best Student and Best Athlete – and she presented me with the Worrywart Award! So not much has changed. She really marked me for life when she gave me that award!"

THE FIRST THING I DO WHEN I GET HOME FROM TOUR IS...

"Play with my dog. He's a Shih Tzu called Mozart: he's a two-year-old troublemaker, and a funny little guy who gets *really* excited when I get back home from tour. We have this game called 'Hands As Toys', where he basically just likes to attack my hand. He can't get enough of doing that. Thankfully he's only small, so he can't do me too much damage."

MY FAMILY WOULD DESCRIBE ME AS...

"A nice guy, even if I tend to fall asleep at family functions. For some strange reason, any time I go and hang out with my family, I crash out. I'll get there and be happily chatting to everyone, and then I'll naturally get to this point where I need to take myself off somewhere and start dozing on the sofa!"

THE BEST PIECE OF ADVICE I'VE EVER RECEIVED IS...

"Don't give up on music. That was from a teacher I had in high school called Bob Kernow. I was going to quit music because I didn't think I was good enough, and I said to him that I was going to take up another vocation because I didn't think I was cut out for it. Luckily, he told me that he thought that was very foolish, and that he believed in my gift – so that was a pivotal moment for me."

IF I COULD PLAY ANOTHER INSTRUMENT, IT WOULD BE...

"The pedal steel. I can actually play the lap steel already, but I'd love to be able to master the pedal steel, because it's a very challenging instrument, but it's very cool-sounding. Robert Randolph, from [funk and soul band] Robert Randolph And The Family Band, is the person that makes me want to play pedal steel, because he's just ferociously talented!"

MY ALL-TIME FAVOURITE FILM IS...

"The first 'Vacation' movie [1983's National Lampoon's Vacation] with Chevy Chase, of course! That's naturally a really tough question, because you never know whether to go with the *best* film, or the one you've seen the most times. Answering today, I'm going to go with the latter. I have seen that movie so many times, and I can pretty much recite it line-by-line. Watching it makes me feel really good – it's a total classic!"

THE MOST BEAUTIFUL PLACE IN THE WORLD IS...

"Lake Como in Italy. It's an absolutely stunning place – beautiful and very peaceful. I'd love to have a house out there and be neighbours with people like George Clooney, but I don't think I'm in quite the same tax bracket as he is, so I can't really consider it, unfortunately! My wife and I are happy just to go once in a while, so we'll just keep it as a holiday destination."

THE BEST SINGING VOICE IN THE WORLD BELONGS TO...

"[Canadian singer-songwriter] k.d. lang. I *love* her voice. I first heard her singing in the early '90s, when she put out her second record, Ingénue [1992]. Strictly from the point of the 'balance' of her voice, there's something so perfect in terms of its frequency and control. To me, she's the singer's singer. What a gift she has."

"I ALMOST QUIT MUSIC – I DIDN'T THINK I WAS CUT OUT FOR IT..."

• MYLES KENNEDY •

WORDS: JAMES HICKIE PHOTO: PAUL HARRIES

THE SONGS THAT SAVED MY LIFE

MILK TEETH WILL TEAR ACROSS THE UK IN A COUPLE OF WEEKS. EXPECT BECKY TO SPIN '90S POP IN THE VAN, BUT MIND WHICH OF HER OWN SONGS YOU REQUEST...

THIS WEEK: BECKY BLOMFIELD, MILK TEETH

THE SONG THAT MAKES ME THINK OF HOME IS...

HELLO EUPHORIA
TURNOVER

"This is mine and my boyfriend's song, and every time I hear it I think of him at home in our cottage. It's a song we discovered together. We were on tour with Turnover at the time, and it became a special one because of that. Sometimes it makes me miss him more when I hear it, and sometimes it just makes me happy. It's basically a mushy love song, and the lyrics are very sweet. I love the album it comes from – the songs on it really flow together in a way that really works."
FIND IT: Peripheral Vision (2015)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN IS...

BURNOUT
GREEN DAY

"Dookie changed everything for me. A guy at school had burned the album onto a CD for me, and I used to listen to it on the drive to school every morning. At the time, I had just gotten an electric guitar, and this is the song that made me crazy about wanting to be able to play it. I literally learned the whole record front to back. Burnout's not my favourite Green Day track at all, but because it was the first one on the record it was the one that really got me going down this road."
FIND IT: Dookie (1994)

THE SONG I WOULD LIKE TO COVER IS...

PEOPLE = SHIT
SLIPKNOT

"I'd love to do pretty much any of Slipknot's super-heavy songs, and I think it would be cool to do our own spin on them. I think People = Shit would be a great one, and it would definitely be quite funny! I think it would be cool having my vocal on it, and the boys' guitar tone is obviously very different to Slipknot's style of music. But then, we have got heavier stuff on our record, so I think it would make for a nice fusion of the styles. I'd like to see how Slipknot reacted to it as well!"
FIND IT: Iowa (2001)

THE SONG I WISH I HADN'T RECORDED IS...

GET A CLUE
MILK TEETH

"I hate this song. I think the lyrics are really pretentious. [Ex-vocalist/guitarist Josh Bannister] wrote it about a book he had read at the time, and it was kind of a rip-off from that. Overall, it's just a long way from our best work. Musically, there's not a lot of hooks, the middle-eight was rushed, and all in all it's not a good song. I tend to cringe when I hear it and think it's a song that really doesn't need to exist. I also associate it with some bad memories, too."
FIND IT: Vile Child (2016)

"I'VE RACKED UP SOME DECENT MOSH INJURIES OVER THE YEARS..."
BECKY BLOMFIELD

THE LAST SONG I LISTENED TO WAS...

LEARNING TO FLY
TOM PETTY

"This song really does make for perfect listening when you're on an American road trip. I'm definitely a Tom Petty fan, but not a crazy one. There are a good few tracks I really like, though I never delved that deep into his back catalogue. I think what I most like about this one is that it's easy-listening – you throw it on and it just makes you smile. I don't know if it was intentional, but we definitely had this song on in the van a lot more after we heard he had died."
FIND IT: Into The Great Wide Open (1991)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

BELIEVE
CHER

"I *love* this song. It reminds me of my nan – she loved it when we were kids, so it always brings her to mind. I grew up listening to a lot of pop, and this is always getting played in the van. It's that fucking vocoder thing that really does it – it's just so good! When we need to sell out and make some cash, throwing a vocoder on a track is top of the list!"
FIND IT: Believe (1998)

WORDS: DAN SLESSOR **PHOTO:** ANDY FORD

beat rate 98 Bpm Eog | 117 63 heart 85 | high normal low

THE WORST SONG EVER IS...

MILK TEETH

"This song is just pretentious bollocks! The best bit is the closing riff, which is the only part that our old guitarist did right! He couldn't sing, so it was really whiny and bad, the chords don't make any sense... Basically, we will *never* play it live. I always hated it, and it was going to be cut from the record, but somehow stayed on there. It's not one anyone ever asks for, and if they did, they'd get a unanimous: 'No!'"

FIND IT: Vile Child (2016)

THE SONG THAT MAKES ME WANT TO CRY IS...

GABRIEL
LAMB

"I like Lamb a lot, and it's this song that I most connect with. I remember hearing it when I was 15 or 16, a girl at school played it for me, and at the time I was listening to a lot of [Brit electronic artist] Imogen Heap and stuff like that, so it really fit with what I was into. But it also reminds me of a certain time in my life when I wasn't very happy at all. Because of that, I find it hard to listen to, but it remains a go-to if I'm really not feeling great."

FIND IT: What Sound (2001)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

PULL OUT
DEATH FROM ABOVE 1979

"It's short, it's fast, it's hectic, and I feel it's like the aural equivalent of downing a pack of energy drinks in one go. I'm a huge fan of the band, and I really want to tick them off the list of bands I've yet to see. I know I'd have a really good night because I'd lose my shit! I'm actually not much of a stage-diver – I'm more of a mosher! And because I'm very petite and short I'm good at slamming people with my elbows! I've racked up some decent mosh injuries over the years."

FIND IT: You're A Woman, I'm A Machine (2004)

THE MILK TEETH SONG THAT'S HARDEST TO PLAY IS...

HIBERNATE
MILK TEETH

"We only debuted it live on our last headline tour, and it's never easy to play. It's very emotionally wrought, and it feels like opening your diary and reading from it in a room full of people. Playing it live is such a different experience to when we were writing and recording it. In that moment when you're playing it onstage, you're very, very vulnerable, and I never feel confident playing it. I do love the song, though, and when I'm finding it hard to play, it's one of those things where you have to stop being selfish and make yourself get on with it."

FIND IT: Be Nice (2017)

THE SONG WITH THE GREATEST LYRICS EVER IS...

LITHIUM
NIRVANA

"I don't think anybody else has written in the way that Kurt [Cobain, Nirvana frontman] did – he was totally unique. There are some people who manage to write in a similar kind of vibe, but the way he worded things and his spin on how he experienced and explained things is incomparable. To me, his work is poetry. I can sit and read the words without the music, and I love that there is always a dark and twisted humour, too. That's something I definitely try to apply in my own writing – I like to have a cheeky dig at myself."

FIND IT: Nevermind (1991)

LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

FOO FIGHTERS

PLUS: WEEZER
ANZ STADIUM, SYDNEY. 27.01.18
KKKKK

DAVE GROHL AND CO. BRING THE CONCRETE AND GOLD WORLD TOUR TO AUSTRALIA

WORDS: ROD YATES **PHOTOS:** CARL NEUMANN

COULD THERE be a more thankless task for a band than trying to warm up a slowly-filling stadium for a headliner? Particularly on a day so hot that anything other than the main act is merely an energy-sapping distraction? Into the breach step Weezer at the ungodly hour of 6:30pm to do just that, striding onto the stage of this western Sydney enormodome armed with an arsenal of songs – Buddy Holly, Say It Ain't So, sing-along-closer Island In The Sun – that may not elicit a giant wave of adoration, but are nevertheless received fondly.

When it comes to sing-alongs, no-one beats Foo Fighters. At the tail-end of a three-hour set tonight, Dave Grohl stands in the middle of the catwalk, a tiny speck amidst a sea of 50,000 people, cackling as the audience continues to sing the climactic '*whoa*' refrain of Best Of You well after the song has ceased. It's a spine-tingling moment in an evening full of them.

Indeed, Foo Fighters stake their claim as one of the world's great stadium bands during the first hour, as they pound through a veritable playlist of modern rock radio – from opener Run into All My Life into Learn To Fly into an extended version of The Pretender and then The Sky Is A Neighbourhood – all without pausing for breath. Dave remains the focal point, a whirling dervish of hyperactive energy who head bangs with the passion of a man for whom rock'n'roll is clearly his life force.

He also understands that his personality is part of Foo Fighters' appeal. So after that opening hour-long salvo of hits, there's plenty of time for messing around, be it mocking drummer Taylor Hawkins for his onstage attire after swapping instruments with him for a cover of David Bowie and Queen's Under Pressure ("Could you imagine standing in front of 50,000 people in your fucking board shorts?"), or berating guitarist Chris Shiflett for an underwhelming solo spot ("Don't give them that fucking art gallery shit!" roars the vocalist).

Of course, in between all this there are songs such as Times Like These, Walk and Monkey Wrench, not to mention a cover of AC/DC's Let There Be Rock, dedicated to late guitarist Malcolm Young. As is customary, it all comes to an end with Everlong, Dave wringing the last ounces of energy from the audience, who respond as they have all night – with arms in the air and voices reaching up to the heavens.

Never mind concrete; tonight Foos are solid gold.

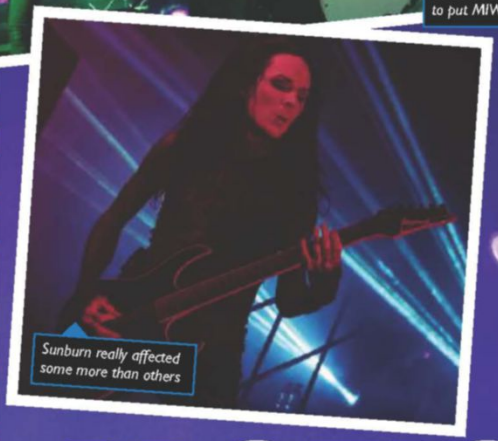
Weezer's guitar techs continued to set Rivers' strap just that bit too high

Dave shows 50,000 people just how clean the sole of his left shoe is

The statue of Nate Mendel put in a surprise appearance

We knew Foos were a big band, but this is ridiculous…

Not even turning radioactive is going to put MIW off



Sunburn really affected some more than others

Chris demonstrated his perfect surfing stance

MOTIONLESS IN WHITE

PLUS: CANE HILL, ICE NINE KILLS

O2 RITZ MANCHESTER. 27.01.18

KKKK

SCRANTON SPOOKY KIDS PLAY THEIR BIGGEST UK SHOWS TO DATE

WORDS: PAUL TRAVERS **PHOTOS:** ANDY GALLAGHER

"Go Compaaaaaare!"

■ WHEN DID Motionless In White get so good? Seriously. They've always had their own dark charm, but tonight they're on fire – almost literally when their goth cheerleaders get carried away with their angle grinders and shower the band with sparks. These are certainly the biggest shows MIW have done in the UK production-wise, but tonight's magic comes from more than just the bombast. Since they were last here their confidence and stagecraft seems to have doubled, and they're tighter than a mortician's finest sutures.

They've also put together a killer bill. Openers Ice Nine Kills deliver an over-the-top metalcore musical, with symphonic oomph and dark literary themes drawing on works from Dracula (Bloodbath & Beyond) to The Shining (Enjoy Your Slay). Talking of Stephen King, there was a time when Cane Hill could have been described as Children Of The Korn. Time Bomb kicks things off with a bang, and there are still moments where they lurch and rumble like it's 1999. New album Too Far Gone has introduced some new flavours, however, and they're all served up with a delightfully psychotic edge.

Motionless In White are another band who have evolved. In the Scranton spooks' case, it's a move from more or less straight-up metalcore with a slash of horror theatrics, to overdriven electro-metal beasts. Opener Rats has more than a touch of Marilyn Manson to it, A-M-E-R-I-C-A stomps like prime Rob Zombie, and by the time they haul out a cover of Rammstein's Du Hast, you're in sleazy, thumping club-metal Heaven. It's all rolled into an unstoppable wrecking ball of riffs, momentum and pure unclean fun that's entirely their own, however.

"I love your enthusiasm, I love your volume, I love your energy," says a clearly moved Chris Motionless at one point. Right back at you, scary fella.

STAR SHOUT!

CHRIS MOTIONLESS

MOTIONLESS IN WHITE, VOCALS

SO, CHRIS, HOW'S THIS UK TOUR BEEN FOR YOU SO FAR?

"It's been amazing. We really wanted to bring the full production with us and give the fans over here the full U.S. tour experience, and it's the first time we've been able to do that. The fans have been so loud, and the shows have been sold out. It's been great to see the progression in the past two years, and the energy is still there from the fans."

IS IT IMPORTANT TO PUT TOGETHER A WHOLE TOURING PACKAGE LIKE YOU HAVE HERE?

"This is our first package with just U.S.-based bands, and I think that creates a bit more excitement, because they're bands fans don't get to see all the time. You do have to be careful, though. We've got Every Time I Die on the next U.S. tour, and it's going to be the *worst* experience, because going on after them is fucking impossible! We do a different show, though, and we'll bring their fans to the dark side."

MISS MAY I

PLUS: FIT FOR A KING, VOID OF VISION, CURRENTS

G2, GLASGOW. 23.01.18

KKK

OHIO METALCORE MOB MARK A DECADE OF AGGRESSION IN UNASHAMEDLY HEAVY STYLE

■ "FUCK YEAH!" grunts one excited punter, clubbing his way fists-first into the pit. "This is textbook shit!" He's not wrong. A decade into their existence, Ohio metalcore stalwarts Miss May I aren't going to win any prizes for originality, but they land every blow with machine-tooled, titanium-edged precision tonight. As do the supports. Connecticut quintet Currents slice open proceedings with all the scything unstoppability of a turbo-charged combine harvester, before Melbourne bruisers Void Of Vision rapidly escalate the 'core clichés ("When this shit kicks in, so do you!") as quickly as the tech-metal bombast. Texas' Fit For A King detonate a right royal racket, too, almost knocking loose some Glaswegian crown jewels. Still, as they strut onstage to The Proclaimers' 500 Miles, it's clear the headliners' raucous 10th birthday celebration will not be upstaged. Opening salvo Lost In The Grey and Deathless hit home with all the concussive impact of artillery fire, Masses Of A Dying Breed seizes the room by the throat, and Casualties smashes us in the face. "Let's get this party goin' right!" grins frontman Levi Benton, still not satisfied, before the incendiary Gone and snarling mainstay Hey Mister rev the circle-pit properly up to speed. It's skull-smackingly derivative stuff, for sure. But the searing Shadows Inside and aptly-titled closer Relentless Chaos ensure everyone's butting heads too hard to care.

SAM LAW

HATEBREED

PLUS: MADBALL, TERROR, POWER TRIP

O2 FORUM KENTISH TOWN, LONDON. 28.01.18

KKKK

HARDCORE LEGENDS AND HOPEFULS TEAM UP TO CRUSH THE CAPITAL

■ THE RECENT resurgence in hardcore old and new could not be better illustrated than tonight's bill, with old-school icons keeping the faith harder than ever, and new blood like Power Trip adding a load of fresh bruises of their own. Hell, a third of the crowd are first-timers seeing (the at one point ubiquitous) Hatebreed tonight, in what is a near-to-full Forum. Power Trip rip the face of the crowd and almost steal the entire show from underneath the noses of their heroes. That not only takes a lot of cojones, but also proves they're one of the brightest hopes in hardcore right now. Next, spitting with rage, LA legends Terror call for as much destruction as possible, with a bolshie showing. And the night's icons don't stop there, as NYHC's Madball prove they still have as much energy as they did over 20 years ago, with the ever-upbeat Freddy Cricien charging around the stage like a wild stag. Celebrating their first two albums, Satisfaction Is the Death Of Desire and Perseverance, Hatebreed are in doubly-aggressive form tonight. It's no surprise, then, that it's met with chaotic pits and flailing bodies. And while frontman Jamey Jasta shows his caring side, stopping the show for an injured fan, he still demands absolute annihilation, and the closing spectacle of I Will Be Heard does just that. Hardcore 2018? It's harder than ever.

JAMES HINGLE

DEAD!

PLUS: THE KENNETHS, DONNIE WILLOW

GARAGE ATTIC, GLASGOW. 30.01.18

KKK

RISING BRIT-PUNKS CAST OFF THE TRAINING WHEELS AT RAUCOUS SCOTTISH SHOWCASE

WORDS: SAM LAW **PHOTOS:** RYAN JOHNSTON

■ "OUR ALBUM came out on Friday," gasps Dead! frontman Alex Mountford, exhilaration combined with catharsis, as his band shift into gear this evening. "It's been a long time coming!" So, too, have shows as sweatily satisfying as this. Cramped into a murky Glaswegian roof-space, tonight looks more like jumping-off point than arrival. But with The Golden Age Of Not Even Trying showing off the band's ambitions, tonight's impassioned, incendiary showing seems a milestone in the dawn of Dead!: all about the Londoners rising to something bigger.

Attempting to set the scene with a bump of bombast and impressive expansiveness, local trio Donnie Willow are good, but struggle to surmount early-doors apathy. The Kenneths fare better. With emo absurdity (lyrics like '*This is an answer machine message!*' delivered with jarring venom) and throwback indignation (What Happened To The Radio remains a banger), the London trio combine the vitriol of punk's past with the mischievous possibility of its future.

The same could be said of the headliners, of course. "Let me take you to a dark, filthy club, somewhere in Camden Town," says Alex, as they peel into the darkly seductive Skin. Tonight, Dead! combine slinking showmanship and swaggering maturity, as they show how the ramshackle charm of their early days has metamorphosed into a more compelling, focused performance. Petrol & Anaesthetic evokes MCR, while Up For Ran$om ignites a pit-slamming aggro blast, and W9's autobiographical ache even manages to tug the heartstrings. A few shots still land painfully on-the-nose, with Something More Original and You're So Cheap sacrificing substance for retro sloganeering, but they're missteps from a band still learning their subtlety, rather than fatal flaws. And it's in those moments of unsubtle imperfection that Dead! seem the most alive.

STAR SHOUT!

ALEX MOUNTFORD

DEAD!, VOCALS

HAVING FUN ON THE ROAD?

"It's our first tour as a semi-grown-up band. We want to show a professionalism, so that whether the people out there have just come down the road or have travelled 100 miles to see us, they're going to enjoy themselves. I used to go to these shows as a kid, so you feel the excitement and the pressure. It can become a little bit stressful, though. I've had a little tickle in my throat because we've been doing acoustic in-store shows through the day, too."

WAS THAT FUN?

"Yeah – I never thought I'd get to do that! The fact that people are not only going to the shows, but also coming along beforehand is mind-blowing. But I need to be able to step up. Mick Jagger from The Rolling Stones is screaming his heart out for three hours a night, and he's 70 odd – I'm 23!"

Alex arrived straight from football practice

Louis Matlock got distracted by a nearby Smurf

The Kenneths fell foul of the onstage banana peel

REVIEWS

KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

DON BROCO

TECHNOLOGY *(SHARPTONE)*

KKKK

BRITAIN'S MOST ECCENTRIC BAND DELIVER AN INSANE ROCK'N'ROLLERCOASTER

RIGHT, QUICK show of hands: who would've thought that Don Broco would serve up some of the year's biggest riffs? Yeah. Thought not. Yet here we are, getting hit with serious guitar beef by the follow-up to 2015's Automatic. Tracks such as Technology, Stay Ignorant and Greatness all come armed with licks so stylishly aggressive they'd be at home on a Deftones record. It's unexpectedly heavy stuff, but, as with all things Broco, their third album is far from one dimensional.

To put on a Don Broco album is to strap yourself into a rollercoaster. Prepare to hurtle through the sublime, past the ridiculous and out into the unexplored nether regions of rock. You want lyrics about making chilli con carne? Coming right up. Songs with more cowbell than an Alpine meadow? Help yourself. Emotional, arena-sized bangers about larking about while smoking an entire pack of cigarettes? Yep, there's one of those, too. Honestly, if you come away from this record complaining that it's absurd, then you have completely missed the point of Don Broco. Technology is a raging house party – one where literally anything could happen, and every second is filled with excitable fun.

For all the eccentricities and madness, Technology is never without a knowing sense of self-awareness, as irony and sarcasm are served up by the bucketload. Most surprising here, however, and easily the most interesting stuff, is the more serious lyrical tack frontman Rob Damiani takes, as he deals with 'fake news', social media-fuelled vanity and the encroaching surveillance state. Granted, exploration of these subjects is at the shallow end of the pool when compared to groups such as Enter Shikari – especially with the music backing it – but coming from the band who used to do 'The Walk' onstage, these moments couldn't be more of a sidestep. Musically, too, Technology zigzags back and forth brilliantly over the edge of sanity in a bombastic blur of creativity, experimentation and eccentricity. Ultimately, if album number three proves one thing, it's that Don Broco are an incredibly original, inventive and exciting band.

For those afraid to let loose, this record will cement itself as a guilty pleasure. For everyone else, it's 14 tracks of craziness to be embraced and shouted at the rafters.

DOWNLOAD: Pretty.
FOR FANS OF: Lower Than Atlantis, Marmozets, Fall Out Boy.
JOHN LONGBOTTOM

"WE HAD SOME IDEAS THAT WERE JUST TOO BONKERS!"
ROB DAMIANI

THE INSIDER
ROB DAMIANI
(VOCALS)

WHAT WAS RECORDING TECHNOLOGY LIKE?
"For me, going into it, this was the most scary album to write. Because it's our third album, it felt like there was pressure, so as a result we said, 'Right, we're not going to overthink this one.' We just wrote it, jammed it, and got creative in the studio. It felt really fun, and captured more energy than ever. If something sounded good, we played it louder."

THERE ARE SO MANY IDEAS ON THIS RECORD – WAS THERE ANYTHING THAT WAS SO MAD IT DIDN'T MAKE THE CUT?
"We mix it up a lot, but there were still things where we came back into the studio and listened to it and thought, 'Okay, that's just *too* bonkers.' One of them was me channelling Mike Patton from Faith No More and putting on a funny voice and sort of rapping and shouting. At the time, we thought it was ground-breaking, but the next day we heard it again and realised it was just totally stupid!"

AND YOU SEEM TO HAVE HAD SOME FUN MAKING CRAZY VIDEOS FOR THE ALBUM SO FAR...
"Yeah, and it's been amazing seeing some of the craziest ideas we've ever had come to life! I've been absolutely loving it. The video for Come Out To LA, where I'm all done up to look like The Terminator, was the most fun ever. The cyborg scenes were hilarious – I was walking around in a mask with a red eye, and the extras on set were genuinely terrified. I really felt like I was Arnold Schwarzenegger!"

TRACK BY TRACK

DASHBOARD CONFESSIONAL
CROOKED SHADOWS (FUELED BY RAMEN)

KK

EMO'S ORIGINAL POSTER BOY RETURNS FULL OF HEART, BUT LACKING IN SOUL ON FIRST ALBUM IN NINE YEARS

1 WE FIGHT
It's been almost a decade since Chris Carrabba penned some tearjerkers with emo heroes Dashboard Confessional. Here, he's donned emotional boxing gloves to hit you right in the feels. This is a rocker full of starry-eyed enthusiasm.

2 CATCH YOU
'*It's a long way up to fall all the way down / But when you're ready I'll catch you,*' Chris sings. Judging by these towering synths, he'll need a bloody big crash mat.

3 ABOUT US
'*Burning like a lighter,*' exhorts Chris, '*Fire it up!*' Which is tough when you're engulfed in production wetter than a mermaid's bloomers. It's all downhill from here.

4 HEART BEAT HERE
We hunker down for delicate finger-picking here. And when the lilting melody wraps into, '*I feel it in my soul / The pulse. Just. Grows*'? Ugh, the first tears have been shed, folks.

5 BELONG
No time to linger in feelings, though! Not when hollow Chainsmokers-esque club beats are to be had. A club that you really don't want to be in.

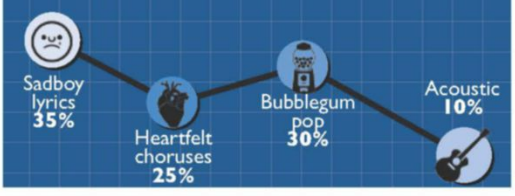
6 CROOKED SHADOWS
Imagine Chris encased in a marshmallow and you've got a decent idea of this one. The emotion is there, but it's surrounded by sugary waffle.

7 OPEN MY EYES
Violins plucking heartstrings. Hushed petitions of romance. This gentle tune is the closest we get to classic Dashboard, and it's still miles off.

8 BE ALRIGHT
Aaaaand we're back to bluster. The surging guitars make for a pleasantly uplifting ride, though, just don't expect a rollercoaster.

9 JUST WHAT TO SAY
'*I try very hard to know just what to say,*' may not be Nobel Prize material, but its relatable truthfulness and stripped-back delivery means Chris finally hits the heart of the matter. Just a shame it's right at the end of a largely drab album.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: JAMES MACKINNON

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

BRIAN FALLON

SLEEPWALKERS *(VIRGIN EMI)*

KKKK

EX-GASLIGHT MAN LOOSENS HIS TIE AND KICKS UP THE DUST ON SECOND SOLO ALBUM

IF YOU wished to pinpoint Sleepwalkers' most life-affirming moment, skip forward to the three-and-a-half minute mark of Watson, as Brian Fallon stretches his smoke-stained holler to meet the dreamy slide guitar above. Yet in that moment, he is singing about his fear of dying alone, imagining himself chasing ghosts down side streets of memory. That tension between intimacy and loss is painted everywhere on Brian's second album.

Consequently, while 2016's solo debut, Painkillers, saw Brian making his case as a songwriter in his own right, like a set of crafted tracks tied up neatly with a bow, Sleepwalkers seems more willing to let some stray threads hang loose. Come Wander With Me may revisit side-band The Horrible Crowes' film noir-tinged rock, but it briskly two-steps into Etta James, a slow-burner as soulful as its namesake. Light and breezy strummer Her Majesty's Service occasionally reads like a string of Fallon-isms (rolling stones, a girl named Elsie, etc.), but it's blown away by the hulking brass of Sleepwalkers, which straddles the line between grandness and outrageousness perfectly.

But even the imperfections end up being part of the charm. Brian's weakest moments in the past stemmed from creative exhaustion, but on Sleepwalkers he sounds brimming with carpe diem energy. Compared to the last time he imagined himself in the grave (Underneath The Ground), Forget Me Not kicks over chairs and dances on a few tables, because life is fleeting and the only crime is to not swing for the fences. Brian's head may still be in the grave, but he's now looking up at the stars.

DOWNLOAD: Proof Of Life, Watson.
FOR FANS OF: The Gaslight Anthem, Frank Turner, The Xcerts.

JAMES MACKINNON

THE INSIDER
BRIAN FALLON
(VOCALS/GUITAR)

WHAT WERE YOUR MAIN INSPIRATIONS GOING INTO SLEEPWALKERS?
"I wanted to explore that soul music and '60s thing where American blues transferred into the English side of R&B with The Animals and The Rolling Stones. So, what happens if I try to do that? And since I'm not going to get it right, what will happen? Can I evolve this sound a little bit?"

HOW DID IT FEEL TO BE BACK WORKING WITH PRODUCER TED HUTT?
"It was like we hadn't missed a beat. Ted's known me for a long time, and he just said to me, 'When I first started working with you, the one thing I loved was that you only did what made you excited. That's what you've got to do again.' So that was the rule. If I was excited, that was it, and I literally pushed everything out."

IS THAT WHAT LEAD YOU TO USING AN ORGAN SO PROMINENTLY?
"I was playing around with this VOX Continental they had at Parlor Recording Studio in New Orleans, and that's what they used on all those Elvis Costello and Animals records I love. So, we used this sound that's definitive of the '60s, but we also experimented with crazy dance elements like sub-bass notes, so the kick drum goes, 'BOOM.' Mixing these things together was so bizarre, but it was so much fun!"

GOOD TIGER

WE WILL ALL BE GONE (BLACKLIGHT/METAL BLADE)

KKK

TRANSATLANTIC TECH-METALLERS BEGIN TO FIND THEIR GROOVE

IMAGINE IF, instead of dropping bucketloads of acid in his Mars Volta days, Cedric Bixler-Zavala smoked weed, and then he formed a band with members of Periphery. Good Tiger are that band. In terms of technical ability, this is something of a masterclass. Vocalist Derya 'Dez' Nagle weaves irresistible melodies through an incredibly dynamic musical tapestry. While they do suffer a little from the syndrome that afflicts so many technically impressive bands – a lack of songs that truly stand out – Blueshift comes pretty damn close, demonstrating exactly how impactful their musicianship can be at its most purposeful. This record isn't quite the finished package, but if they employ some of this focus with more regularity in future, they'll be onto a winner.

DOWNLOAD: Blueshift.

FOR FANS OF: The Mars Volta, Periphery.

RYAN DE FREITAS

SUPER WHATEVR

NEVER NOTHING (HOPELESS)

KKK

A SLICE OF ECLECTIC, SCATTERSHOT ALT.ROCK FROM ORANGE COUNTY

GIVEN THEIR cutesy, oh-so-Californian moniker, one might anticipate that Super Whatevr deal in whimsical sub-Weezer emo-pop. But the reality is both more interesting and more irritating. At times, with their nods to jangly indie-rock on Bloomfield, Kathrin With A K and Why Do I Wonder Why, the Orange County outfit sound like they're intent upon creating their own scrappy, low-budget soundtrack to Lizzy Goodman's indie-rock memoir Meet Me In The Bathroom, a revival absolutely no-one needs. At other times, on the darkly hypnotic When Doesn't The World End? and on the six-minute Loser, which builds from stereotypical whining ('*I don't want to be a burden, so please keep your distance*') to an exhilarating tangle of chiming, distorted post-rock guitars, they're rather captivating. Intriguing, if far from essential.

DOWNLOAD: Loser.

FOR FANS OF: A, Milk Teeth.

PAUL BRANNIGAN

GRIMNER

VANADROTTNING (DESPOTZ)

KKK

SWEDES DON THE WARPAINT FOR A DOSE OF VIKING-THEMED FOLK METAL

IT MIGHT look as if Grimner's cat has padded its way across their computer keyboard, but Vanadrottning is actually an example of a band resisting the urge to conform. While most of Scandinavia's battle metal regiments translate their Viking tales into English – sometimes with awkward results – Grimner persist in using their native language. Their folk metal is occasionally raucous, and it could certainly have done with a better production, but it sounds more tribal than most. From an English perspective it's hard to follow without a translator, but when faced with the boisterous reel of Dödens Dans (literally 'Dance Of Death') and Vårt Blod, Våra Liv ('Our Blood, Our Life'), it's easy to get wrapped up in this merry, whirling storm and lifted off your feet.

DOWNLOAD: Dödens Dans.

FOR FANS OF: Turisas, Korpiklaani.

STEVE BEEBEE

HOTEL BOOKS

EQUIVALENCY (HASSLE/INVOGUE)

KK

CLEAN UP IN AISLE THREE! VERBOSE EMO-POET SPILLS THE BEANS ON THIRD ALBUM

TRACING THE fault lines of a dissolving relationship, as Cam Smith, aka Hotel Books, does here, has given birth to some emotionally-nuanced records. Equivalency, however, is just not that. The ruffling sheets of ambient guitar are pleasant enough, and Cam's spoken delivery is compelling, but it's all let down by lyrics so melodramatic that you wonder if he can eat a sandwich without turning it into a metaphor for self-sabotage. Each emotion is so over-baked that you don't know whether to laugh or cry at the leaving partner's reasoning, '*I need to hurt you so you can be happy*' (Violent Smile). Honest it may be, but to most it will be nausea-inducing stuff that takes a few Rennies to stomach.

DOWNLOAD: I'm Almost Happy Here.

FOR FANS OF: La Dispute, mewithoutYou.

JAMES MACKINNON

PHILIP H. ANSELMO & THE ILLEGALS

CHOOSING MENTAL ILLNESS AS A VIRTUE (HOUSECORE/SEASON OF MIST)

KKKK

PHIL RETURNS WITH SECOND SOLO LP FROM METAL'S OUTER REACHES

FOR BETTER or worse, Philip H. Anselmo simply doesn't do peace and quiet. Responding to the past few years' deafening furore, the Pantera, Superjoint and Down frontman hasn't backed-up into his shell. Instead, he's opted to drop the most provocative record of his all-too-storied career. Pushing on from 2013's Walk Through Exits Only and delving back into a fascination with the early, uncompromised bludgeon of death metal masters Morbid Angel and the nightmarish scourge of Scandi extremists Darkthrone, tracks like Finger Me and the quite-probably-self-referential Delinquent are full of psychotic darkness and incendiary brutalism stripped from the cutting-edge of extreme music. It's an ugly, deeply uncomfortable listen, and quite brilliantly so.

DOWNLOAD: The Ignorant Point.

FOR FANS OF: Portal, Morbid Angel.

SAM LAW

ON THE K! STEREO

1 JONATHAN DAVIS – WHAT IT IS
Ready for Korn singer Jonathan Davis' big ol' solo side? He's gone all massive, ballady rock on this first look at his forthcoming debut solo album. Which suits J-Devil surprisingly well, actually. Nice.

2 ANDREW W.K. – EVER AGAIN
The king of partying returns, apparently ready to soundtrack a Winter Olympics montage, judging by this brilliantly-cheesy anthem. Music to lift a gold medal to in slow motion.

3 CASEY – PHOSPHENES
A phosphene is that thing you get when you rub your eyes and it goes all weird colours. This slab of bruised post-hardcore is a bit like listening to that sensation.

4 MØL – PENUMBRA
Odds on the hottest new discovery of 2018 coming from Denmark? High, when you hear the ace mix of black metal and chorus-drenched shoegaze that møl are serving up here.

5 MONSTER MAGNET – MINDFUCKER
Only stoner rock space lords Monster Magnet could get away with that title. Also: killer riffs.

THE ATLAS MOTH

COMA NOIR (PROSTHETIC)

KKKK

AN ATMOSPHERIC METAL MONSTER FROM CHICAGO'S UNDERGROUND

IT'S A different moth but, like Buffalo Bill's beloved death's head in The Silence Of The Lambs, The Atlas Moth represent transformation. From sludgy doom beginnings, the Chicagoans have constantly evolved, and that's the case on Coma Noir, as they present a tighter, more compact sound than ever before. It's certainly not straightforward, though. Galactic Brain is suitably gigantic and spacey, while The Streets Of Bombay is a sprawling post-metal odyssey, but the gnashing riffs on Actual Human Blood and grooves of The Frozen Crown hit crisply and repeatedly. On the title-track, meanwhile, they mix the epic and the abrasive to superb effect. It's expansive, experimental and face-meltingly intense, which isn't an easy combination to pull off this well.

DOWNLOAD: Last Transmission From The Late Great Planet Earth.

FOR FANS OF: Neurosis, Cult Of Luna.

PAUL TRAVERS

KING WITCH

UNDER THE MOUNTAIN (LISTENABLE)

KKKK

EDINBURGH'S EPIC DOOMSTERS BRING HEAVINESS ON CRUSHING DEBUT ALBUM

DOOM METAL isn't just about misanthropic miserabilism; it's about dark adventure, too. Riffing hard off the likes of Candlemass and Pentagram, Edinburgh quartet King Witch are all about the dark romance of galloping into the shadows. The Moby-Dick-influenced Beneath The Waves sets the stall across five epic minutes of deep, thundering grooves. Stylistic nods drop thick and fast from there, from Mastodon's trippy heft to High On Fire's balls-to-the-wall power, to the classic rock textures of Sabbath and Zeppelin, but it's King Witch's gloriously high-octane eccentricity that carries this home. If you're looking for something bristling with dark majesty and a dose of madness, you've come to the right place.

DOWNLOAD: Beneath The Waves.

FOR FANS OF: Candlemass, Black Sabbath.

SAM LAW

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Do you ever feel like a recently-deceased couple haunting your former home? Yeah, us either. Ahem. Cool Beetlejuice hoodie, though.
$44.90 (£32) Hottopic.com

Have you ever seen a more aggressive chocolate bar than this one? No, no you haven't. Best do what it says, hadn't you.
£7.99 Firebox.com

When you're on a Menzingers T-shirt but also have a really bad headache. Fetch the lad a paracetamol, someone.
£14.90 Uk.kingsroadmerch.com

If you like feeling permanently nauseous, these candles will make your house smell of Chupa Chups.
£6.99 Iwantoneofthose.com

If there's one thing Papa Emeritus cares about, it's Ghost fans keeping their arms warm.
£19.99 Emp.co.uk

Imagine if these Porg trainers 'squawk'ed as you walked along. That would be really fucking annoying.
£59 Po-zu.com

We would not play cards with Asking Alexandria, because they look like they'd cheat. Yeah, they'd definitely cheat.
£14.99 Impericon.com

Aussies love a 'shoey', but have you ever heard of the 'socky'? No, because we just made it up.
£14.99 Impericon.com

Look like a black metal fan when you're actually just a Groot lover. Or we guess you could be both.
£12.99 Emp.co.uk

Here's a Fall Out Boy bum bag to make sure your loose change doesn't fall, er, *out* of your pockets.
$22.90 (£16.32) Hottopic.com

LEARN TO BUY

FIRST, FOOS TOOK OVER THE GRAMMYS, NEXT, THEY TAKE OVER THE BRITS... BUT FIRST, OUR MERCH PAGE...

It's hard to run with the rhythm when your hands are full of groceries. Chuck them in this Marmozets tote bag. And save yourself 5p while you're at it.
£14.99 Shop.roadrunnerrecords.co.uk

This skull has a '5' tattooed on his forehead and a knuckle duster between his teeth. Don't mess...
£14.99 Grindstore.com

We see what you've done here, Seaway... you've ripped off the Game Of Thrones logo. Very good.
£29.99 Impericon.com

Loved it or hated it, Blade Runner 2049 is out on Blu-ray and DVD this week. Not even seen it yet? Then this is what happens at the end: just kidding! We would never do that to you (we would).
£14.99 Amazon.co.uk

Here's a hand-drawn picture of the Foo Fighters. They look thrilled about appearing in it.
£35
Etsy.com

Ahhh, so this is what Dave meant when he sung about '*shoes to fill*' on Back & Forth.
£40
Etsy.com

Let's face it, Dave Grohl is God, so just buy this candle and start a shrine to him already.
£10.32
Etsy.com

How do you tell times like these? With a wooden Foo Fighters clock, of course.
£99.99
Etsy.com

Cuddle up to the Spice Grohls with this cushion. Honestly, Spice Grohls never gets old. Never.
£10
Etsy.com

'*Breathe out, so I can breathe you in*,' says this ring, which is a handy reminder for breathing.
£30.18
Etsy.com

THE USED

THE EMO HEROES WILL BE BRINGING PLENTY OF PRANKS, ENTHUSIASM AND, UM, BOARD GAMES ACROSS THE POND. BRING IT ON...

WORDS: JAMES MACKINNON **PHOTO:** PAUL HARRIES

HEY, BERT! THERE'S NOT LONG TO GO UNTIL THE USED'S EUROPEAN TOUR – ARE YOU EXCITED TO GET BACK OVER?

BERT McCRACKEN (*VOCALS*): "Most indefinitely (*laughs*)! I'm just kidding. The last time we came to the UK, it was our first tour with [new guitarist] Justin Shekoski, and it was the most fun we've ever had in the UK. We hung out the entire time as a band, in a way we haven't done since we were 18. So we're excited. If the cold weather is in our face we'll play [multiplayer board game] Catan until the break of dawn."

ARE ALL YOUR OFFSTAGE SHENANIGANS DICE-BASED THESE DAYS?

"Books and board games can get you so high. Catan is one everybody really enjoys, and we have a lot of side-rules for whoever can cheat the hardest, so it gets pretty ridiculous towards the end! I think the most fun is finding games where you can watch relationships start to crumble over the course of a game (*laughs*). That's where you get to know people for real."

APART FROM CATAN-RELATED FEUDS, WHAT CAN FOLKS EXPECT FROM THESE SHOWS?

"In my opinion, The Used is a great live band, but for a specific reason. One thing that we've learned to do very well in our 15 years of touring is we allow ourselves to have an almost forgotten, childlike enthusiasm. The reason I started going to rock shows is because it was the one place I felt I could just be myself, and at a Used show there's an atmosphere that's open to feeling like a kid again when you're an adult, which is pretty cool."

> ***"WE'RE GONNA PLAY BOARD GAMES UNTIL THE BREAK OF DAWN!"***
> **BERT McCRACKEN**

LOVELY. ARE YOU LOOKING FORWARD TO PLAYING TUNES FROM THE CANYON?

"We're really protective of the new material, because it means so much to us. It's a special treat for us to be able to pull it out and play with it. I love to play the ones where everybody is singing. Somebody asked me the other day if I get sick of hearing, 'Aw, man, you guys defined my high school years,' but that's such an awesome thing in every single way!"

YOU GUYS HAVE TOURED WITH SO MANY BANDS OVER THE YEARS, YOU MUST HAVE PULLED OFF A FEW EPIC PRANKS...

"There's always a last night ordeal. We don't sabotage equipment, but when you take out a full table while a band is playing, set out a tablecloth like a candlelit dinner and start eating, that's always pretty funny. We just ended a tour with Glassjaw and we were scared to do anything, because we didn't want to be beaten up by New York thugs (*laughs*)! They were so rad with us, we gave them marijuana cigarettes instead. That's a pretty good prank, right?"

MORE A PRESENT, REALLY. LOOKING TO THE FUTURE, HAVE YOU GOT A BIG YEAR AHEAD?

"We're going to be touring some cool festivals in the States and Europe, so I'm looking forward to getting over to Europe twice in one year. We're then coming back to Australia and Southeast Asia, so hopefully getting all over and playing a lot of new stuff this year. It's shaping up amazingly."

DATES: Nottingham Rock City February 11, O2 Ritz Manchester 12, O2 Academy Bristol 15, London O2 Shepherd's Bush Empire 16.

YOUR WEEK!

KERRANG! DAY FEBRUARY 07

ABERDEEN Therion, Imperial Age (Assembly)
BIRMINGHAM The Word Alive, Continents, I The Dreamer, Discordance (Flapper)
BRIGHTON Black Moth, Grave Lines (Hope & Ruin)
GLASGOW The Faceless, Osiah, Shattered Horizons, Blood Thread (Garage)
LONDON Alien Ant Farm, SOiL, Local H (O2 Forum Kentish Town)
LONDON Marmozets, Queen Zee (ULU)
NOTTINGHAM Spring King, Fizzy Blood, Calva Louise (Bodega)
TUNBRIDGE WELLS InHeaven, Thyla, Suncharmer (Forum)

THURSDAY FEBRUARY 08

BRISTOL The Faceless, Osiah, Embodiment, Ascaris (Fleece)
BRISTOL Higher Power, Chamber, Rancour, SickOnes (Exchange)
GLASGOW Therion, Imperial Age (Audio)
GLASGOW While She Sleeps, Counterfeit, Blood Youth (O2 ABC Glasgow)
HUDDERSFIELD The Ataris, Slimboy, Eat Defeat (Parish)
LONDON Accept (KOKO, Camden)
LONDON Black Moth, Grave Lines (Boston Music Room, Tufnell Park)
MANCHESTER Alien Ant Farm, SOiL, Local H (O2 Ritz Manchester)
NOTTINGHAM Marmozets, Queen Zee (Rescue Rooms)
PORTSMOUTH Don Broco, Dead!, Press to MECO (Pyramids)

FRIDAY FEBRUARY 09

BRISTOL Don Broco, Man With A Mission, Press to MECO (O2 Academy Bristol)
GLASGOW Arch Enemy, Wintersun, Tribulation (O2 ABC Glasgow)
GRIMSBY Anvil (Yardbirds Club)
LIVERPOOL Alestorm, The Dread Crew Of Oddwood, Rumahoy (O2 Academy Liverpool)
LIVERPOOL The Ataris, Slimboy, All These Years (Magnet)
LONDON Escape The Fate, Palisades, Set To Stun (KOKO, Camden)
LONDON Jamie Lenman, Gender Roles, Loa Loa (O2 Academy Islington)
LONDON Nile, Terrorizer (Dome, Tufnell Park)
MANCHESTER Fathoms, Lifetight (Satans Hollow)
MANCHESTER The Front Bottoms, The Smith Street Band, Brick + Mortar (Albert Hall)
NEWCASTLE Marmozets, Queen Zee (Riverside)
NOTTINGHAM Dead!, The Kenneths (Bodega)
NOTTINGHAM The Faceless, Osiah (Rescue Rooms)
SHEFFIELD Therion, Imperial Age, Null Positiv (Corporation)
SOUTHAMPTON Higher Power, Chamber (Joiners)
STOKE Spring King, Weirds, Calva Louise (Sugarmill)

SATURDAY FEBRUARY 10

BRIGHTON Alpha Male Tea Party (Green Door Store)
BRIGHTON Jamie Lenman, Gender Roles, Loa Loa (Brighton)
CARDIFF Don Broco, Man With A Mission, Press to MECO (Great Hall)
GLASGOW The Ataris, Slimboy, All These Years (Broadcast)
GLASGOW The Front Bottoms, The Smith Street Band (Barrowland)
LONDON Evil Blizzard (Underworld, Camden)
LONDON Higher Power, Chamber (Boston Music Room, Tufnell Park)
NORWICH Alien Ant Farm, SOiL, Local H (Waterfront)
NOTTINGHAM Arch Enemy, Wintersun, Tribulation (Rock City)
NOTTINGHAM Escape The Fate, Palisades (Rescue Rooms)
MANCHESTER While She Sleeps, Counterfeit, Blood Youth (O2 Ritz Manchester)
OXFORD Dream State, Chapter & Verse (Cellar)
SCUNTHORPE Junior (Lincoln Imp)
SHEFFIELD Alestorm, The Dead Crew Of Oddwood, Rumahoy (Corporation)
SHEFFIELD Dead!, The Kenneths (Record Junkee)
SHEFFIELD Spring King, Weirds, Calva Louise (Harley)

SUNDAY FEBRUARY 11

BIRMINGHAM Dream State, Chapter & Verse (Asylum2)
BRIGHTON Higher Power, Chamber (Green Door Store)
BRISTOL Fathoms (Exchange)
GLASGOW Black Moth, Grave Lines (Garage Attic)
HULL Dead!, The Kenneths (Polar Bear)
LEEDS Alien Ant Farm, SOiL, Local H (O2 Academy Leeds)
LEEDS Spring King, Weirds, Calva Louise (Brudenell Social Club Community Room)
LONDON Arch Enemy, Wintersun, Tribulation (KOKO, Camden)
LONDON Despised Icon, Malevolence (Dome, Tufnell Park)
NEWCASTLE Alestorm, The Dread Crew Of Oddwood, Rumahoy (Northumbria Institute)
NEWCASTLE The Front Bottoms, The Smith Street Band (O2 Academy Newcastle)
NOTTINGHAM The Used (Rock City)
PORTSMOUTH Jamie Lenman, Gender Roles, Loa Loa (Wedgewood Rooms)
SHEFFIELD The Ataris, Slimboy, All These Years (Plug)
SHEFFIELD Bowling For Soup, The Aquabats!, Army Of Freshmen (O2 Academy Sheffield)
SHEFFIELD Marmozets, Queen Zee (Leadmill)
WIGAN Anvil (Pure Nightclub)

MONDAY FEBRUARY 12

BIRMINGHAM Alien Ant Farm, SOiL, Local H (O2 Institute Birmingham)
BIRMINGHAM Despised Icon, Malevolence (Mama Roux's)
BRISTOL The Ataris, Slimboy, All These Years (Thekla)
BRISTOL Dream State, Chapter & Verse, I, The Lion (Exchange)
EDINBURGH Marmozets, Queen Zee (Liquid Rooms)
MANCHESTER The Used (O2 Ritz Manchester)
NEWCASTLE Black Moth, Grave Lines (Cluny 2)
NEWCASTLE Dead!, The Kenneths (Think Tank?)
NORWICH Don Broco, Man With A Mission, Yonaka (Nick Rayns LCR, UEA)

TUESDAY FEBRUARY 13

BIRMINGHAM Black Moth, Black Asteroids (Mama Roux's)
BIRMINGHAM Higher Power, Chamber, Stranded (Asylum)
CARDIFF The Ataris, Slimboy, All These Years (Globe)
CARDIFF Junior, Divides (Clwb Ifor Bach)
MANCHESTER Arch Enemy, Wintersun, Tribulation (O2 Ritz Manchester)
MANCHESTER Despised Icon, Malevolence, Vulvodynia (Gorilla)
NOTTINGHAM Don Broco, Man With A Mission, Yonaka (Rock City)
YORK Spring King, Weirds, Calva Louise (Crescent)

RIDER OF THE WEEK

BAND: Conjurer

Pickled jars sound nice... although they might be a tad crunchy. Perhaps that's the secret to singing like a gravel-throated maniac, hmm?

CONJURER

A bag of Tungsten-tipped screws
2 x auxiliary speakers for a hi-fi system
12 x bottles of windscreen washer fluid
A Corby trouser press
A framed photo of Jet from Gladiators
7 tons of aquarium gravel
John Goodman's holiday sandals
A jar of pickled jars
Your hair
GO AWAY
The complete Quincy box set
Orangutan thoughts

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB! FOO FIGHTERS VS. NIRVANA

KERRANG! TV, FEBRUARY 07, 6PM

It's funny how the guy drumming in Nirvana looks like the frontman of Foo Fighters. This is basically a whole hour of Dave Grohl, and we're okay with that.

BODY COUNT PERFORM BLACK HOODIE AT THE GRAMMY AWARDS PREMIERE CEREMONY

KERRANG.COM

Code Orange may not have won a GRAMMY, but losing out to Mastodon is definitely nothing to be ashamed of. Anyway, on top of all that, Body Count showed up to the Premiere Ceremony and proved why they're rightfully legends...

25 BRIT BELTERS YOU GREW UP WITH

KERRANG! TV, FEBRUARY 10, 5PM

While we're currently living in the shambles that is Brexit, Britain is still one of *the* driving forces behind global rock. K! TV pays homage to the greatest exports from our oddly-shaped island...

MY FIRST GIG

WHO: KILLSWITCH ENGAGE, WOLVERHAMPTON CIVIC HALL, JUNE 12, 2004

DESPITE SEEING HIS FAVOURITE BAND, THE DEAF HAVANA FRONTMAN FOUND IT HARD TO BE SERENADED...

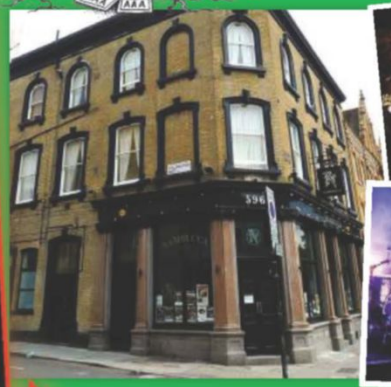
JAMES VECK-GILODI, DEAF HAVANA

"I was really into [2002 album] Alive Or Just Breathing at the time. If I'm being honest, I actually way preferred [current vocalist] Jesse Leach as a vocalist, but it was Howard Jones singing at that show. It was really good, but it wasn't quite what I wanted from seeing Killswitch for the first time. It was still awesome, because I got to see my favourite songs played live, and I was maybe 15 or something at the time. But it wasn't quite the same as it would have been had Jesse been in the band back then.

"I haven't listened to Killswitch Engage in a long time, I must admit. I listen to stuff that's way different now, and it was very much a phase for me. But I have good memories of being a little metalhead, and I'll always look back on that show fondly."

WORDS: DAVID McLAUGHLIN

MY VENUE



NAMBUCCA

LONDON

596 HOLLOWAY ROAD, LONDON, N7 6LB

ADAM O'SULLIVAN, EVENTS MANAGER

HEY, ADAM! TELL US THE STORY BEHIND NAMBUCCA...

"In the mid-part of the '00s Nambucca provided a platform for many of the forerunners of the London nu-folk scene, with artists such as Frank Turner performing there regularly. On December 17, 2008 a fire at the venue caused massive destruction, and it was almost two years before it reopened. On October 31, 2014, after a huge refurbishment and a change of ownership, the bar reopened once again. Many long-running and successful events have now found a new home at the venue in its latest incarnation."

WHAT HAS BEEN YOUR MOST MEMORABLE MOMENT AT THE VENUE, PERSONALLY?

"Well, I guess that's up for debate! I have been the Events Manager now for little over six months, and even in my short time I have seen We Are Scientists sell out the venue, and I have seen [Red Stripe's] This Feeling sell out the venue. It's an event that showcases nine up-and-coming bands for the Big In 2018 series, which coincided with the launch of the TV show, This Feeling TV. It's hosted an array of big bands who all enjoy throwing a TV from our top window! The thing with Nambucca is it's a hidden gem on the way to nowhere. You never know what to expect other than great live music, DJs and a real throwback atmosphere, plus real music fans having a great time."

IT SOUNDS PERFECT IF YOU'RE IN A NEW BAND...

"I think, now more than ever, it's essential that Nambucca and venues alike are standing strong. How many bands that have created history have started in venues like ours? It is hard for independent venues in today's market, so we have to stay strong, united and focused so that we can provide for the next generation of superstars and give them a platform to perform."

IS THIS THE KEY TO THE VENUE'S SUCCESS, THEN?

"Yes. We really do vet our shows and put ourselves in the punters' shoes and think, 'Would I want to see this?' We *always* have something on that excites us, and I think that has been the key to Nambucca's continued success."

AWESOME. FINALLY, WHAT CHALLENGES ARE YOU GUYS FACED WITH IN 2018?

"Personally, it's getting harder to get hold of the talent we want, with more exclusivity coming into play when booking. We can't always book the acts we want. But that does set a challenge, and it means we have to work harder scouting the next generation of acts. We have to watch what's going on at other gigs and trial more new acts... so there is always a positive from the struggles."

BOOKING NOW

2000TREES FESTIVAL
Line-up: Enter Shikari, At The Drive In, Basement, Arcane Roots, Creeper, Hell Is For Heroes, Touché Amoré, Turbowolf, Gold Key, Black Foxxes, Boston Manor, Conjurer, SHVPES, Loathe, Chapter And Verse, Holding Absence, Holiday Oscar. Cheltenham Upcote Farm July 12 – 14.

A PERFECT CIRCLE
O2 Apollo Manchester June 12, London O2 Academy Brixton 13.

ALESTORM
O2 Academy Liverpool February 9, Sheffield Corporation 10, Newcastle Uni 11, Aberdeen Garage 13, O2 ABC Glasgow 14, Belfast Mandela Hall 15, Dublin Tivoli 16, Birmingham HRH Metal 17, O2 Ritz Manchester 18, Leeds Stylus 20, Norwich Waterfront 21, London O2 Forum Kentish Town 22, Brighton Concorde II 23, Bristol Motion 24, Southampton Engine Rooms 25. Support: The Dread Crew Of Oddwood, Rumahoy.

ALIEN ANT FARM
London O2 Forum Kentish Town February 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALL TIME LOW
Glasgow SECC March 12, Cardiff Motorpoint Arena 14, Birmingham Genting Arena 15, Manchester Arena 16, London Alexandra Palace 17. Support: Creeper.

ANDREW W.K.
Cardiff Great Hall April 13, London O2 Forum Kentish Town 14, O2 Academy2 Birmingham 15, Norwich Waterfront 18, Portsmouth Pyramids Wedgewood Rooms 19, O2 Ritz Manchester 20, Glasgow Garage 21.

ARCANE ROOTS
Gateshead Sage February 27, London Heaven March 1, Manchester Gorilla 2, Sheffield Leadmill 3, Glasgow Oran Mor 4, O2 Institute2 Birmingham 6, Bristol Trinity 8. Support: Brutus.

ARCH ENEMY
O2 ABC Glasgow February 9, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

AS IT IS
Nottingham Rescue Rooms March 9, Manchester Academy II 10, Glasgow Garage 11, O2 Institute2 Birmingham 13, Cardiff Globe 15, London Camden KOKO 16. Support: Like Pacific, Grayscale.

ASTROID BOYS
Brighton Haunt March 7, London Tufnell Park Dome 8, Norwich Waterfront 9, Birmingham Asylum 10, Manchester Rebellion 11, Glasgow King Tut's 12, Newcastle Riverside 13, Leeds Brudenell Social Club 14, Nottingham Rescue Rooms 15, Cardiff Y Plas 30.

AT THE DRIVE IN
London O2 Academy Brixton March 9, O2 Academy Newcastle 10, O2 Academy Birmingham 12, O2 Apollo Manchester 13, O2 Academy Glasgow 15. Support: Death From Above, Le Butcherettes.

BLACK LABEL SOCIETY
London Royal Albert Hall April 5, Dublin Tivoli 7, Belfast Limelight 8 – 9.

BLACK MOTH
Brighton Hope & Ruin February 7, London Boston Music Room 8. Support: Grave Lines.

BLOODSTOCK FESTIVAL 2018
Line-up: Judas Priest, Gojira, Nightwish, Emperor, Nails, Devildriver, Watain, Orden Ogan, Combichrist, Memoriam, Septicflesh, Doro, Fozzy, Bloodbath. Derby Catton Hall Park August 9 – 12.

BOWLING FOR SOUP
O2 Academy Glasgow February 9, O2 Academy Newcastle 10, O2 Academy Sheffield 11, Nottingham Rock City 12, O2 Academy Birmingham 13, Norwich UEA 14, O2 Apollo Manchester 15, Cardiff Motorpoint Arena 16, London O2 Academy Brixton 17. Support: The Aquabats!, Army Of Freshmen.

BRIAN FALLON & THE HOWLING WEATHER
O2 Institute Birmingham February 20, O2 Ritz Manchester 21, O2 ABC Glasgow 22, London KOKO Camden 23, Nottingham Rock City 24, Bristol SXW 25, Newcastle Boiler Shop March 8, Leeds Beckett 9. Support: Dave Hause.

BUTCHER BABIES
Nottingham Rescue Rooms February 20, Bristol Thekla 21, Chester Live Rooms 22, Birmingham Asylum 23, Newcastle Riverside 24, Glasgow G2 25, Milton Keynes Craufurd Arms 27, Norwich Waterfront 28, Southampton Joiners March 1, Sheffield Corporation 2, Manchester Rebellion 3, London Dome 4.

CAMDEN ROCKS FESTIVAL
Line-up: Twin Atlantic, PiL, Beatsteaks, Raging Speedhorn, Sonic Boom Six, The Red Paintings, SHVPES, Ducking Punches, Carcer City, Press To MECO, Gold Key, Skarlett Riot, Death Remains and more! Camden @ various venues June 2.

CANCER BATS
London Camden Underworld April 26 and 27.

CARNIFEX
London Tufnell Park Dome February 26, Birmingham Mama Roux's 27, Glasgow G2 28, Manchester Academy III March 1, Leeds Key Club 2, Bridgend Hobos 3. Support: Oceano, Aversions Crown, Disentomb.

CASEY
London Boston Music Room April 13, Leeds Key Club 14, Newcastle Jumpin Jacks 15, Plymouth Underground 16, Manchester Satan's Hollow 17, Birmingham Asylum2 18, Nottingham Rock City Basement 19.

CONVERGE
Manchester Academy II April 25, London Camden Electric Ballroom 26. Support: Crowbar, Thou, Grave Pleasures.

DANCE GAVIN DANCE / VEIL OF MAYA
Birmingham Asylum March 3, Bristol Marble Factory 4, Newcastle Riverside 5, Glasgow Garage 6, Manchester Academy II 7, Nottingham Rescue Rooms 8, London O2 Academy Islington 9.

DEEZ NUTS / TRASH TALK
London Camden Underworld March 25, Manchester Rebellion Club 26, Birmingham Mama Roux's 27. Support: Brutality Will Prevail, Capsize, Boundaries.

DEF LEPPARD
Cardiff Motorpoint Arena December 4, London O2 Arena 6, Nottingham Motorpoint Arena 8, Metro Radio Arena 9, Glasgow SSE Hydro 11, Manchester Arena 12, Sheffield FlyDSA Arena 14, Liverpool Echo Arena 15, Birmingham Arena 17. Support: Cheap Trick.

DESERTFEST 2018
Line-up: Monster Magnet, Nebula, Eyehategod, Jex Thoth, Planet Of Zeus, Black Moth, The Black Wizards, Graveyard, Napalm Death, Warning, Eyehategod, Winterfylleth, Five The Hierophant. London Camden May 4 – 6 @ various venues.

DESPISED ICON
London Dome Tufnell Park February 11, Birmingham Mama Roux's 12, Manchester Gorilla 13. Support: Malevolence, Archspire, Vulvodynia.

DON BROCO
Portsmouth Pyramids February 8, O2 Academy Bristol 9, Cardiff Great Hall 10, Norwich UEA 12, Nottingham Rock City 13, O2 Academy Birmingham 15, Manchester Academy 16, O2 Academy Leeds 17, Newcastle Northumbria Institute 19, Aberdeen Garage 20, Glasgow Barrowland 21.

DOWNLOAD FESTIVAL 2018
Line-up: Ozzy Osbourne, Avenged Sevenfold, Guns N' Roses, Marilyn Manson, BABYMETAL, Asking Alexandria, Black Veil Brides, Alexisonfire, Bullet For My Valentine, Rise Against, Parkway Drive, Body Count, The Hives, In This Moment, Neck Deep, Meshuggah, Mayday Parade, The Pink Slips, WSTR, Dream State, Black Stone Cherry, Boston Manor, Cradle Of Filth, DragonForce, Hatebreed, Inglorious, Marmozets, Monster Truck, Shinedown, The Struts, The Temperance Movement, Thunder, Volbeat, Whiskey Myers, Bury Tomorrow, Corrosion Of Conformity, Dead Cross, Jonathan Davis, Kreator, L7, Powerflo, Thrice, Turbonegro, You Me At Six, Cancer Bats, Employed To Serve, Jamie Lenman, Milk Teeth, Puppy, Stick To Your Guns, Stray From The Path, The Bottom Line, The Bronx, The Faim, The Maine, All Them Witches, Baroness, Bless The Fall, Death Blooms, Emmure, Gold Key, Higher Power, Knocked Loose, Koyo, Malevolence, Miss May I, Myrkur, No Hot Ashes, Plini, Rolo Tomassi, SHVPES, Sun Arcana, Tesseract, The Hyena Kill, Thy Art Is Murder, Tigress, Wayward Sons, Zeal & Ardor. Derby Donington Park June 8 – 10.

DREAM STATE
Guildford Boileroom February 8, Scunthorpe Cafe

Indiependent 9, Oxford Cellar 10, Birmingham Asylum2 11, Bristol Exchange 12, Manchester Star & Garter 14, Stoke Sugarmill 15, Peterborough Met Lounge 16, Hull Adelphi 18, York Basement 19, Derby Hairy Dog 23, Tunbridge Wells Forum 25, London Camden Assembly 26. Support: Chapter And Verse.

EUROPE
Manchester Academy September 14, Glasgow Barrowland 15, O2 Academy Newcastle 17, Nottingham Rock City 18, O2 Institute Birmingham 19, Cardiff St. David's Hall 21, Portsmouth Pyramids Centre 22, London Royal Albert Hall 23, Brighton Dome 24. Support: King King.

EVANESCENCE
London Royal Festival Hall March 30 – 31, O2 Apollo Manchester 2, Nottingham Arena 3, Glasgow Armadillo 5, Sheffield City Hall 6.

FALL OUT BOY
Birmingham Barclaycard Arena March 27, Cardiff Motorpoint Arena 28, Manchester Arena 29, London O2 Arena 31.

FEEDER
William Aston Hall Wrexham March 5, O2 Academy Bristol 7, Norwich Nick Rayns LCR UEA 8, Manchester Academy 10, Glasgow Barrowland 11, O2 Academy Leeds 13, O2 Academy Birmingham 14, Nottingham Rock City 16, London O2 Academy Brixton 17.

FIZZY BLOOD
Manchester Soup Kitchen February 22, Glasgow Old Hairdressers 23, Leeds Headrow House 24, Birmingham Sunflower Lounge 27, London Camden Assembly 28.

FOO FIGHTERS
Manchester Etihad Stadium June 19, London Stadium 22 – 23. Support: Wolf Alice (19 and 22 only), Frank Carter & The Rattlesnakes (22 only), The Kills (23 only), Slaves (23 only).

FRANK TURNER & THE SLEEPING SOULS
Manchester Academy April 13, Dublin Academy 15 – 16, Belfast Limelight 18, Aberdeen Garage 20, Edinburgh Liquid Room 21, O2 Academy Newcastle 22, O2 Academy Sheffield 24, O2 Academy Liverpool 25, O2 Academy Bristol 27, Exeter Uni Great Hall 28, Cambridge Corn Exchange 30, O2 Guildhall Southampton May 1, Southend Cliffs Pavillion 2, O2 Academy Leicester 4, O2 Academy Oxford 5, Hull City Hall 8, Norwich UEA 9.

THE FRONT BOTTOMS
Manchester Albert Hall February 9, Glasgow Barrowland 10, O2 Academy Newcastle 11, Dublin Vicar Street 13, Belfast Mandela Hall 14, O2 Academy Sheffield 16, Nottingham Rock City 17, Portsmouth Pyramids Centre 24, Norwich Waterfront 25, O2 Institute Birmingham 26, O2 Academy Bristol 27, London Camden Roundhouse 28. Support: The Smith Street Band, Brick + Mortar.

GRETA VAN FLEET
Manchester Deaf Institute March 30, O2 Institute3 Birmingham 31, Glasgow King Tut's April 1, London O2 Academy Islington 4.

HEAVY SCOTLAND
Line-up: Carcass, Gama Bomb, Nervosa, Perpetua. Edinburgh Corn Exchange August 31 – September 2.

IRON MAIDEN
Newcastle Metro Radio Arena July 31, Belfast SSE Arena August 2, Aberdeen AECC BHGE Arena 4, Manchester Arena 6, Birmingham Genting Arena 7, London O2 Arena 10. Support: Killswitch Engage.

JAMIE LENMAN
London O2 Academy Islington February 9, Brighton Haunt 10, Portsmouth Wedgewood Rooms 11, Plymouth Hub 16, Bristol Fleece 17, Cardiff Globe 18, Southend Chinnerys 23, Norwich Waterfront 24, Birmingham O2 Institute3 25.

LOATHE / HOLDING ABSENCE
Bristol Thekla February 28, Manchester Star & Garter March 1, Glasgow Audio 2, Newcastle Think Tank? 3, Leeds Key Club 4, Nottingham Bodega 6, Birmingham Asylum 7, London Boston Music Room 8, Bournemouth Anvil 9, Bridgend Hobos 10.

LOWER THAN ATLANTIS
Lincoln Engine Shed April 2, Cambridge Junction 3, Leamington Spa Assembly 4, Swansea Sin City 6, Pontypridd Muni Arts Centre 7, Gloucester Guildhall 8, Bath Komedia 9, Exeter Lemongrove 11, Southampton Engine Rooms 12, Watford Colosseum 13, Southend Chinnerys 14, Brighton Concorde II 15, O2 Academy Oxford May 3, Reading Sub89 4, Wrexham Central Station 5, Liverpool Hangar34 7, Aberdeen Lemon Tree 8, Edinburgh Liquid Rooms 9, Middlesbrough Empire 11, Hull Welly 12, York Fibbers 13, Sheffield Plug 14.

JUST ANNOUNCED

PHOTO: GETTY

ARCTANGENT
Line-up: And So I Watch You From Afar, Pianos Become The Teeth, Foxing, Giraffes? Giraffes!, Jamie Lenman, Rolo Tomassi, Alpha Male Tea Party, Talons, Tangled Hair, Svalbard, Gulfer, Body Hound. Bristol Fernhill Farm August 16 – 18.

CODE ORANGE
Nottingham Rescue Rooms April 15, Newcastle Cluny 18, Portsmouth Wedgewood Rooms 22.

DESERTFEST
Latest additions: Hawkwind, Monolord, Sourvein, Steak Number Eight, Dead Witches, King Buffalo, Kind, Cattle, Necromancers, Crumpet, Solleme, Lionize, LNN, Chrch, Mastiff, Tuskar, Tom Cameron, Lo Chief.

GLASSJAW
London O2 Academy Brixton August 18.

OUTBREAK FEST
Line-up: Turnstile, Cro-Mags, Floorpunch, Angel Dust, Fury, Jesus Piece, Big Cheese, Servitude. Leeds Canal Mills June 16 – 17.

TIGERS JAW
London Bush Hall April 6, Brighton Bau Wow 7, Manchester Rebellion 8, Dublin Whelan's 10, Glasgow Stereo 11, Newcastle Cluny 13, Leeds Brudenell Social Club 14, Bristol Exchange 15, Southampton Talking Heads 16, Kingston Fighting Cocks 17.

THE WONDER YEARS
London O2 Academy Islington April 11, Manchester Academy II 13, Glasgow Garage 14, Leeds Stylus 15, Bristol SWX 17, Dublin Button Factory 18, Belfast Empire Music Hall 19.

THE GASLIGHT ANTHEM
London Eventim Apollo Hammersmith July 20 – 21, Dublin Vicar Street 23, Glasgow Barrowland 24, Manchester Eventim Apollo 25. Support: The Flatliners, Matthew Ryan.

MACHINE HEAD
O2 Guildhall Southampton May 13, Cardiff University 14, O2 Academy Bristol 15, O2 Academy Birmingham 17, London Camden Roundhouse 18 – 19, Nottingham Rock City 21, O2 Academy Newcastle 22, O2 Academy Glasgow 23, Manchester Academy 25.

MILK TEETH
Bristol Exchange March 13, Oxford Bullingdon 14, Liverpool Buyers Club 15, Huddersfield Parish 16, Edinburgh Mash House 17, Manchester Deaf Institute 19, Birmingham Mama Roux's 20, Milton Keynes Craufurd Arms 21, London Camden Underworld 23, Bournemouth Anvil 24, Plymouth Junction 25. Support: Fangclub, Nervus.

MODERN LIFE IS WAR
Brighton Haunt June 25, Leeds Brudenell Social Club 26, Bristol Exchange 27, London Camden Underworld 28.

MOOSE BLOOD
Nottingham Rock City March 2, Manchester Academy 3, Glasgow QMU 5, O2 Academy Newcastle 6, O2 Institute Birmingham 8, O2 Academy Bristol 9, London Camden Roundhouse 10. Support: The Dangerous Summer.

MYLES KENNEDY
Birmingham O2 Institute2 March 17, Nottingham Rescue Rooms 18, Glasgow Garage 20, Manchester Gorilla 21, Bristol Thekla 24, London Islington Assembly Hall 26.

NICKELBACK
Glasgow SSE Hydro May 3, Leeds First Direct Arena 5, Liverpool Echo Arena 7, Manchester Arena 8, Birmingham Genting Arena 10, London O2 Arena 11, Nottingham Motorpoint Arena 13. Support: Seether.

OF MICE & MEN
O2 Academy Bristol April 21, O2 ABC Glasgow 22, O2 Ritz Manchester 23, O2 Institute Birmingham 25, Norwich UEA 26, London Camden KOKO 27. Support: Wage War, Sylar.

PACESHIFTERS
St Albans Horn February 14, Liverpool Sound 15, Glasgow Garage 16, Newcastle Think Tank? 17, Leeds Brudenell Social Club 18, Nottingham Bodega 20, London Assembly Camden 21, Tunbridge Wells Forum 22, Brighton Sticky Mike's Frog Bar 23.

PEARL JAM
London O2 Arena June 18 – 19.

PILE UP FESTIVAL
Line-up: A Wilhelm Scream, Oceans Ate Alaska, Teenage Bottlerocket, Our Hollow, Our Home, Napoleon, Kingdom Of Giants, InVisions, Death Remains, Skarlett Riot, Ravenface, Veridian, Chapter & Verse, Bellevue Days, Black Orchid Empire, Tenements, Silent Screams, Siamese, Falling Red, Palm Reader, Wars, Cove, Woke Up Dead, Bury The Traitor, Kill The Ideal, DeadAudioSaints, 76 Calling, York Fibbers June 22 – 23.

QUEENS OF THE STONE AGE
London Finsbury Park June 30. Support: Iggy Pop, The Hives, Run The Jewels.

RAMBLIN' MAN FAIR
Line-up: Halestorm, Blackberry Smoke, Sons Of Apollo, Steve Earle And The Dukes. Maidstone Mote Park June 30 – July 1.

REEF / THE WILDHEARTS / TERRORVISION
Manchester Academy May 4, Birmingham Digbeth Arena 5, London Eventim Apollo Hammersmith 6, O2 Academy Glasgow 19, O2 Academy Newcastle 20.

ROLO TOMASSI
Glasgow Audio April 3, Manchester Deaf Institute 4, Birmingham Flapper 5, Bristol Exchange 6, London Garage 7, Leeds Strangeforms 8.

SKINDRED
Norwich UEA April 19, O2 Guildhall Southampton 20, Nottingham Rock City 21, Manchester Academy 22, O2 ABC Glasgow 24, O2 Academy Bristol 25, O2 Academy Leeds 27, London O2 Academy Brixton 28, O2 Institute Birmingham 29. Support: CKY.

SLAM DUNK FESTIVAL 2018
Line-up: Jimmy Eat World, Taking Back Sunday, Sleeping With Sirens, State Champs, Four Year Strong, Trash Boat, Good Charlotte, PVRIS, Frank Carter & The Rattlesnakes, Thursday, Creeper, Every Time I Die, Knuckle Puck, Real Friends, Crown The Empire, Zebrahead. Leeds City Centre May 26, Hatfield Park 27, Birmingham NEC Arena 28.

STONE FREE FESTIVAL
Line-up: Megadeth, Scorpions, Yes, Roger Hodgson, Joanne Shaw Taylor. London O2 Arena June 16 – 17.

STONE SOUR
Manchester O2 Apollo June 17, London Camden Roundhouse 18, Nottingham Rock City 19.

TECH FEST 2018
Line-up: The Acacia Strain, The Contortionist, Cyclamen, Amogh Symphony, Vola, DVSR, Jinjer, Tides From Nebula, Voyager, Bloodshot Dawn, Rishabh Seen, The Surrealist, Damned Spring Fragrantia, Chris Schiermann, Siamese, Stomb, Leeched, You Win Again Gravity. Newark Showground July 5 – 9.

TESTAMENT
Bristol Motion March 29, O2 Ritz Manchester 30, O2 Institute Birmingham 31, Dublin Vicar Street April 1, Glasgow QMU 2, London Camden KOKO 4. Support: Annihilator, Vader.

THIRTY SECONDS TO MARS
Cardiff Motorpoint Arena March 23, Manchester Arena 24, Glasgow SSE Hydro 25, London O2 Arena 27, Birmingham Barclaycard Arena 29.

TONIGHT ALIVE
Manchester O2 Ritz March 6, London Camden KOKO 8, Glasgow QMU 10, Nottingham Rock City 11, Leeds Stylus 12, Bristol Motion 13. Support: ROAM, The Gospel Youth.

TRIVIUM
O2 Academy Bristol April 16, O2 Birmingham Academy 17, O2 Academy Glasgow 19, Manchester Academy 20, London O2 Academy Brixton 21. Support: Code Orange, Power Trip, Venom Prison.

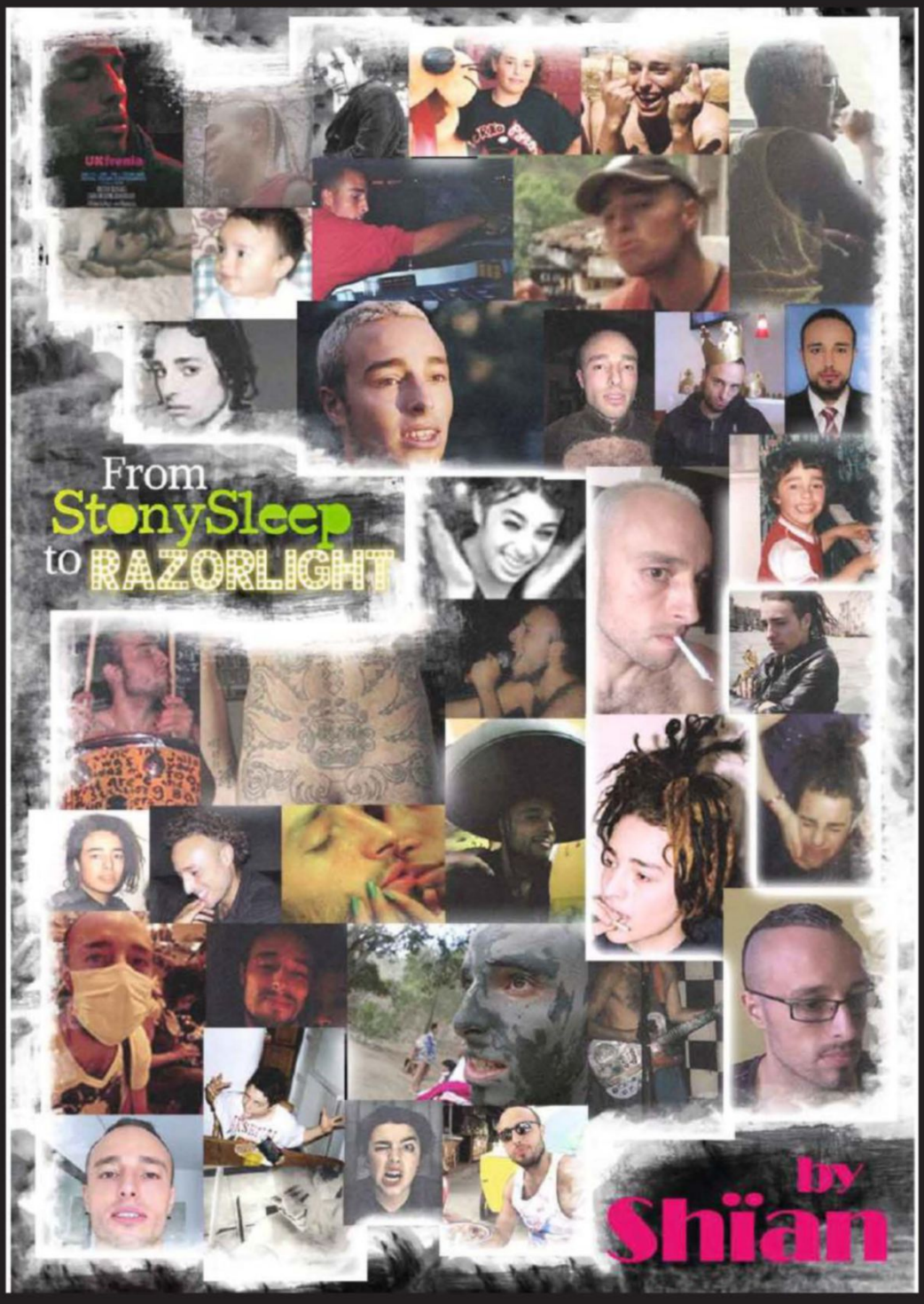
THE USED
Nottingham Rock City February 11, O2 Ritz Manchester 12, O2 Academy Bristol 15, London O2 Shepherd's Bush Empire 16.

WATERPARKS
O2 Institute Birmingham March 1, Dublin Academy 2, Leeds Stylus 3, London Camden KOKO 4, O2 ABC Glasgow 6, O2 Ritz Manchester 7, Cardiff Y Plas 8, Southampton Engine Rooms 9, Brighton Concorde II 10.

WITHIN TEMPTATION
O2 Academy Birmingham November 9, O2 Apollo Manchester 10, O2 Academy Glasgow 11, London O2 Academy Brixton 13.

THE XCERTS
O2 Academy3 Leicester February 18, Sheffield Plug 19, Dublin Whelans 20, O2 ABC Glasgow 23, Aberdeen Garage 24, Stockton-On-Tees Georgian Theatre 25, Manchester Deaf Institute 26, Cambridge Portland Arms 28, Wolverhampton Slade Rooms March 1, London Heaven 2, Cardiff Clwb Ifor Bach 3, Southampton Joiners 4.

The missing piece in the jigsaw of Rock is revealed



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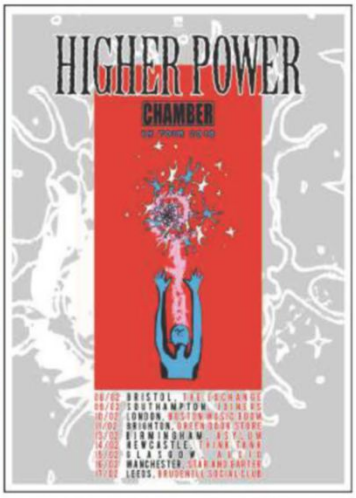

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SERENITY, VISIONS OF ATLANTIS & SLEEPING ROMANCE
& SECRET RULE
TICKETS £20.00 ADV / DOORS 18:00

THU 15 FEB
BULLETS & OCTANE
+ DEAD MAN'S WHISKEY & HELL'S ADDICTION
TICKETS £15.00 ADV / DOORS 19:00

MON 26 FEB
ORPHANED LAND
+ IN VAIN, SUBTERRANEAN MASQUERADE & AEVUM
TICKETS £20.00 ADV / DOORS 18:00

SAT 3 MAR
BLAZE BAYLEY + FAITH IN GLORY
TICKETS £15.00 ADV / DOORS 18:00

WED 7 MAR
WAKO JESUS + CLITEATER, DEATH BED CONFESSION, BLEED THE VICTIM & MEET THE MAILMAN
TICKETS £13.50 ADV / DOORS 18:30

THU 8 MAR
BURN + GUST
TICKETS £15.00 ADV / DOORS 19:00

WED 14 MAR
TSUSHIMAMIRE
TICKETS £15.00 ADV / DOORS 19:00

SUN 18 MAR
BULLETBOYS
PLUS VERY SPECIAL GUESTS ENUFF Z'NUFF & VENREZ
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NEXT WEEK

ON SALE FEBRUARY 14

EDITORIAL

WHAT ONE PIECE OF ADVICE WOULD YOU TELL YOUR 16-YEAR-OLD SELF IF YOU COULD?

EDITOR: Sam Coare (*Your flies are undone*)
ART EDITOR: Steve Beech (*Don't take the brown acid*)
ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*You're going to hear about this thing called Bitcoin…*)
ASSOCIATE EDITOR: David McLaughlin (*Enjoy yourself, it's later than you think*)
DEPUTY ART EDITOR: Matt Dykzeul (*Buy Bitcoin*)
PRODUCTION EDITOR: Emily Carter (*Don't give up the drums*)
LISTINGS EDITOR: James Hingle (*Don't steal Woolworths pic'n'mix because it will be gone forever*)

CONTRIBUTING EDITORS: Katie Parsons (*That lip piercing will scar, young lady*), Jennyfer J. Walker (*Don't bleach your hair, and go to that TØP Underworld show*)
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